

MUSICAL AMERICA

Vol. XXXI. No. 20 NEW YORK

EDITED BY

John C. Freund

MARCH 13, 1920

\$3.00 per Year
15 Cents per Copy

NEW SALARY SCALE RESTORES PEACE IN STOKOWSKI FORCES

Philadelphia Orchestra's Managers and Musicians Come to Agreement on Increases in Compensations — Minimum Now to Be \$50 With Graduating Increase — Gabilowitsch to Assist Stokowski by Conducting Twelve Concerts — Large Deficit Expected Next Season — Organization Not to Travel West of Pittsburgh Next Season

PHILADELPHIA, March 7.—Following labor and wage difficulties, which for the past two weeks were reported to have threatened the disruption of the Stokowski forces, it is possible to state that all danger has been averted and an agreement reached between the members and managers of the orchestra.

The orchestra, however, at the end of the season, will lose several players. These losses can reasonably be construed as the usual seasonal shifting, the proportion being little if any higher than normal.

Thanks to the co-operative efforts of a players' committee of seven, headed by Hans Kindler, the principal 'cellist, representing the instrumentalists, and Arthur Judson, the manager, representing the Philadelphia Orchestra Association, a harmonious adjustment was made concerning the new salary demands put forth on account of the high cost of living. This committee, which met with Mr. Judson in the middle of the week, is to be a permanent body of arbitration. Mr. Judson announced yesterday, and will adjust future matters at issue between the association and the players. Mr. Kindler, in an interview yesterday, pointed out that press reports that the men had made "demands" were erroneous. They had preferred two weeks ago a request for more liberal financial guarantees, supported by their arguments for the increases. They were met in amicable discussion by the representative of the Orchestra Association.

The result of the conference was a compromise acceptable to both parties. The players' committee asked for an increase of \$10 per week for all the men receiving the present minimum of \$45 per week. Mr. Judson displayed the budget and the appropriation for the coming season and showed how impossible it would be, even with the million-dollar endowment raised this winter, to meet the newly suggested terms, which would run up the salary overhead by about \$60,000 per year. Later he told the committee the Association was able and willing to make the minimum, which thirty-nine players are now receiving, \$50 per week. This offer was accepted by the committee and the acceptance has been endorsed to date by seventy-five of the ninety-six musicians of the band. The Orchestra Association will also devise a graduating scale of enlarged remuneration for the other mem-



Photo © Mishkin

ORVILLE HARROLD

His Rapid Rise to Fame at the Metropolitan Opera House This Season Provides a Conspicuous Example of the American Artist Coming Into His Own. (See Page 23)

bers of the orchestra based on merit and years of service.

The following members of the orchestra will quit the ranks at the end of this season: Hans Kindler, principal 'cellist, who will start a career as a concert soloist exclusively; Anthony Ferrera, first violin, who goes to the Cleveland Orchestra as assistant concert master; Carlton Cooley, viola, whom Sokoloff has also drafted for the Cleveland organization, as principal viola; Edmund Roelofsma, bass clarinet, who goes to New York with the Philharmonic Society, and probably Ernest Williams, first trumpet, who, it is said, will be with the Bodanzky forces in New York

next season. Others who are mentioned as likely to be absentees are Richard Krieger, bassoon; Louis Ferrera, violin; Lucien Cailliet, third clarinet, and Fred Bettany, third bassoon. Daniel Bonade, head of the bassoon section, is reported as a possible absentee. So is Marcel Tabuteau, head of the oboes, who is said to be contemplating a return to France, but this is denied by the management. Anton Horner, first French horn, and his brother Joseph, both of whom have been with the orchestra for almost its whole career of twenty years, are said to have asked for a very large salary increase and the management is negotiating with

[Continued on page 4]

FRADKIN OUSTED, PLAYERS DISRUPT BOSTON SYMPHONY

Concertmaster Dismissed "For Breach of Contract" When He Declines to Rise at Conductor Monteux's Command During Concert — Two-Thirds of Musicians Resent Action and Refuse to Play — Leader Gives Program with Reduced Forces — Storm Is Outcome of Members' Unionization Movement — Crisis Is Imminent — Chicago Opera Performances Draw Great Throngs

(By Telegraph to MUSICAL AMERICA)

BOSTON, March 8.—The Boston Symphony held a rehearsal to-day with full ranks. The strike was abandoned at the request of Frederic Fradkin, the former concert master whose discharge was resented by the players.

The striking players were allowed to join in the rehearsal, although President Cabot of the orchestra had sent to each a letter saying they were excused from attendance.

It is stated to-day that the trustees would not object to union affiliation "if the American Federation of Musicians will make special rules for the Boston Symphony granting this organization privileges neither granted to nor asked for by any one of the other sixteen organizations of this kind in this country."

BOSTON, March 7.—Although no solution has yet been found for the problems involved in the present wage and union controversy between the players and the management of the Boston Symphony, a crisis was reached at the concert in Symphony Hall yesterday afternoon when matters suddenly became personal and the audience promptly seized the opportunity to take sides.

How the Trouble Began

The trouble apparently began the evening before at the orchestra's Cambridge concert. It seems that Sanders' Theater has two dressing rooms for performers; one of them is used by the conductor, concertmaster and soloists, the other by all the other players. It is reported that when Frederic Fradkin, the concertmaster, entered the dressing room as usual on Thursday evening, Mr. Monteux remarked that inasmuch as he (Fradkin) had now openly declared that his sympathies were with the players against the management in the unionization movement, he had better go to the players' dressing room. This episode got into next morning's papers, together with the statement, which has since been denied, that the orchestra men had threatened not to give the concert as a result.

After an unusually fine performance of Berlioz's "Fantastic Symphony," Mr. Monteux was recalled with great enthusiasm, and when he came out for the second time he motioned to the players

[Continued on page 2]

FRADKIN OUSTED, PLAYERS DISRUPT BOSTON SYMPHONY

[Continued from page 1]

to rise for their share of the applause. All did so with the exception of Mr. Fradkin, who refused to rise. The surprised audience continued to applaud until the conductor had left the stage, but when Mr. Fradkin rose to go some of the audience began to hiss. During the intermission the auditorium and corridors buzzed with animated discussion of such unprecedented happenings in the august temple of music. When Mr. Fradkin re-appeared the hissing began again, but this time there was a counter demonstration of applause from another faction which evidently supported him. There was also applause from members of the orchestra. Mr. Monteux's entrance was greeted with loud applause, a large part of the audience rising to make its expression of approval the stronger. Mr. Longy, Mr. Lenom and several members of the wood-wind section also rose to express their allegiance to the conductor.

Here the demonstrations ended and the concert continued through splendid performances of Malipiero's "Pauses of Silence," Borodine's "On the Steppes of Central Asia" and Wagner's Overture to "The Flying Dutchman." The metal of both players and conductor was shown in their ability quickly to resume their artistic personalities, but for the audience the disturbance undoubtedly resulted in a diminution of musical receptivity during the second half of the program.

Fradkin Explains

That the symphony audience would regard Mr. Fradkin's behavior as discourteous to itself as well as to Mr. Monteux was not anticipated by the concertmaster, according to a statement made last evening in which he disclaims any intention of offending anyone. "When I came on the stage this afternoon," said Mr. Fradkin, "I realized that a good deal had been said in the newspapers of the clash, so to speak. Conductor Monteux then came on the stage and received a demonstration that continued and was prolonged to such an extent that he was obliged to turn round twice and bow his acknowledgment."

"From the unexpected ovation I strongly felt that something or other had been planted to uphold him in his tiff with me and to get the audience to show its disapproval of my action in joining the union, and its approval of Conductor Monteux's action in showing his disapproval of the same. I felt deeply hurt, as it appeared to me as if the audience was trying to impress upon me that I was agitating a movement that was distasteful."

"The demonstration after the Berlioz Symphony was so pronounced that when the conductor signalled for the rest of the orchestra to rise I remained seated because I felt the applause offered was not intended for me. It was with no intention to offend the audience or to antagonize anyone. I took it for granted that the audience had no sympathy for me under these particular circumstances. When I returned to the stage after the intermission, the audience applauded me and I rose and bowed my acknowledgments, realizing then that the applause was for me. Up to then I didn't think I was included in the appreciation bestowed."

"Up to the present time I never asked any member of the orchestra to support me in any stand I have taken, and there has never been any danger of a stampede of the men in any of the performances thus far given. A majority of the members have sympathized with me for the slight shown me in Cambridge Thursday night, and I believe that I have the good feeling and support of the majority of the players in the situation that I find myself in, because I have joined the union and thrown my lot with the men for a principle, although I will not benefit financially as an enrolled member of the union."

"I trust that if the audience feels offended by my not rising at yesterday afternoon's performance that they will accept my most humble apology. It was not intended as an affront to the audience or to anyone else. In the action of the men in the movement to unionize, we all desire the good will of the public and there was no attempt on my part to give offence to the public, as I think was demonstrated by the fact that the orchestra never in its thirty-eight years

gave a better and more brilliant performance than it did yesterday."

The trustees of the orchestra held a meeting last evening to act on the developments of the afternoon, and promptly sent Mr. Fradkin notice of his dismissal from the orchestra, alleging "that he did not comply with the instructions of the conductor in reference to his deportment and order at the public rehearsal at Symphony Hall, Friday afternoon, March 5, 1920, and that therefore he be dismissed."

When informed of the action of the trustees, Mr. Fradkin made the following statement:

"My discharge is as unwarranted as it is illegal. There was no warrant whatever for the action. I shall offer my services to the orchestra at the concert to-morrow and if my services are refused I shall take any necessary action against the trustees of the orchestra."

"The men of the orchestra resent any such action as that taken by the trustees under the circumstances. They evidently regard themselves as masters over slaves and feel that they have the privilege of doing with them as they like. Evidently they proceed without any investigation, not talking with me or any of the members of the orchestra before taking action, which is perfectly characteristic of the conduct of the trustees."

The events of Friday afternoon hastened developments. Saturday afternoon it became known that the unionized members of the orchestra were holding a meeting to discuss the advisability of striking to express their support of Mr. Fradkin. The union players are said to have pledged themselves to stand by any of their number who might lose his position as a result of the controversy.

The Musicians Act

Mr. Fradkin is reported to have gone to Symphony Hall last evening to offer his services for the regular Saturday evening concert, and to have been refused admittance to the musicians' rooms on the ground that he was no longer a member of the orchestra. The players assembled in the tuning-room at 7.30, and when they found that the trustees would not reinstate their concertmaster, much less permit him to enter their quarters, they at once took counsel as to what their action should be. A vote was taken among the unionized members on the question of whether they should abide by their original intention of refusing to play without Mr. Fradkin. It is said that on the first count forty-seven of the players were for striking at once. Others wished equally to support Mr. Fradkin but were nevertheless in favor of playing last evening on the ground that the trustees had not been given sufficient notice and the audience was already in the hall and should not be made to suffer innocently.

Judge Cabot and Conductor Monteux made two visits to the tuning room during the discussion and appealed to the players, saying that as men of honor they should live up to their contracts by giving the concert. They also expressed the sentiments of the trustees regarding the short notice given them by the striking players. "How much notice did the trustees give Fradkin?" was replied to this argument. A number of players who had intended to strike at once, reconsidered after hearing Judge Cabot's appeal, and voted to play. Finally, just before the last call to go on stage, thirty-five players packed up their instruments and left the building. They went to the headquarters of the Boston Mutual Protective Union, an A. F. of L. organization which is part of the American Federation of Musicians, the union to which leaders of the strikers assert that seventy-four of the Symphony players belong.

In the meantime a curious and expectant audience "in front" was counting the number of players who came on stage and speculating on the possibility of giving a concert with an incomplete orchestra. At close to 8.30 o'clock Judge Cabot and Mr. Monteux came upon the stage and were greeted with cordial applause and the rising of both audience and orchestra. When the applause subsided Judge Cabot made a speech.

Judge Cabot and Mr. Monteux then left the stage after receiving additional applause and the librarian began to give out parts for the numbers which were selected as practical for the reduced orchestra. About fifty-five men were in their places on the stage. The greatest gaps were in the violin and viola sections. Eleven violins were present out of the twenty-nine listed in the personnel, and three violas out of ten.

Seven of the ten cellos and six of the eight basses were there. The wood-wind section was almost intact; a clarinet,

contrabassoon and horn were reported missing. In the brass corner, the first trumpet, a trombone and the tuba were gone, likewise the regular kettle-drummer and one of the percussion players. One of the two harps was present. In other words, about two-thirds of the violins and violas were actively backing Mr. Fradkin, whereas the majority of the wind players were evidently in favor of keeping things going, although they were not necessarily opposed to the desires of their colleagues for more pay or union recognition. It could be noted that the principal French players were loyal to Mr. Monteux; these included Mr. Denayer, the first viola; Mr. Bedetti, the first cello, Mr. Laurent, the first flute; Mr. Longy, the first oboe; and most of the wood-wind.

While the concert was in progress, Mr. Fradkin joined the striking players at the Union headquarters, where he was received with cheers and expressions of gratitude. Mr. Fradkin declared that their cause was a great and worthy one and that his dismissal was aimed at the union and was not really to be attributed to any misconduct on his part.

After the concert in Symphony Hall was over a number of the players who were in the union movement but who had nevertheless taken part in the concert, also repaired to the Union rooms, where the situation was discussed in closed meeting. The meeting is said to have voted not to return to work until Mr. Fradkin is reinstated and the trustees have recognized the Union. It was reported that Judge Cabot said the trustees would take back the strikers, thereby disregarding what might be termed an open breach of contract, but would not reinstate Fradkin, who was discharged for alleged misconduct.

Arthur Berenson, counsel for the Union members of the orchestra, sent a letter to Judge Cabot notifying the trustees that their dismissal of Fradkin was "illegal" and that he would be on hand for the evening performance. "The demonstration in favor of Mr. Monteux," said Mr. Berenson, "was construed by Mr. Fradkin as being an expression of the audience's approval of Monteux's conduct. Fradkin felt at the time, and from what had been said to him before he went upon the stage, that a demonstration had been arranged in favor of Monteux. He has done nothing to disrupt the orchestra, but has done everything to keep it intact; and I hope that the apology he made through the press to those who attended the concert will be accepted in the spirit in which it was offered."

CHARLES REPPER.

Truce Is Declared

BOSTON, March 9.—It was reported today that Concertmaster Fradkin had pleaded with the men not to disrupt the orchestra and that consequently a truce has been declared.

Chicago Opera Opens

BOSTON, March 6.—The Chicago Opera Association began a two weeks season in the Boston Opera House on March 1. Bostonians are devouring the performances with an appetite whetted by two years of deprivation, for there has been no grand opera with famous stars (and that is the only kind that counts with most people) since the visit of the Metropolitan in 1918.

"Gioconda" was given the first night and the name of Rosa Raisa was undoubtedly responsible in greater part for the large audience. Miss Raisa's remarkable voice was particularly effective in the last act, and at the close of the opera she was brought repeatedly before the curtain. Alessandro Dolci who sang Enzo, also gave great pleasure.

Other rôles were well taken by Cyrena van Gordon and Maria Claessens. Giacomo Rimini sang Bernaba with gusto. The most enjoyable episode of the evening was the ballet in which Messrs. Pavley and Oukrainsky with Miss Ludmila and numerous other comely young dancers were altogether charming. These Russians have transformed the customary perfunctory operatic ballet into a fascinating and artistic feature. Gino Marinuzzi, the conductor, was hailed as a star by the connoisseurs of conducting, who recognized him at once as a master in the art.

Erlanger's "Aphrodite" was Wednesday's bill with Mary Garden and Edward Johnson as principals. The opera was given its first performance in Boston and was shortened to reasonable length by the omission of several scenes.

"Aphrodite" is a Mary Garden opera, and that fact was clearly understood on both sides of the footlights. Miss Garden was generously applauded and Mr.

Johnson created a favorable impression in his thankless rôle, but the audience did not respond with the fervor it would have shown for the same artists in a better opera. The corps de ballet, led by Messrs. Pavley and Oukrainsky gave a striking and spirited representation of the bacchanalian celebration at the house of Bacchis which was sufficiently realistic for Boston audiences. Others in the cast were Cyrena van Gordon, Evelyn Herbert, Irene Pavloska and Maria Claessens. Louis Hasselmans conducted.

Miss Church In Recitals

Marjorie Church gave a piano recital in Jordan Hall last Saturday afternoon. This season it has been the younger pianists to whom we have had to look for the stimulus of new pieces played with youthful enthusiasm and susceptibility to new impressions. Miss Church's recital was a striking example. Only the opening group of four Chopin numbers was of the standard repertoire. After that came a sonata and four preludes by Scriabine, an Idyl by Medtner, Berceuse from Stravinsky's *L'Oiseau de Feu*, transcribed by Charles Repper, and two Rachmaninoff preludes. The final group included "Night Winds," a graphic and imaginative piece by Griffes which should be heard again; "The Maiden with the Daffodil" by Arnold Bax; "Ronde Serbienne" by Charles Repper, and Godowsky's elaborate paraphrase of Strauss' "Wine, Woman and Song."

Miss Church was particularly successful with the shorter Russian numbers and special mention should be made of the Rachmaninoff preludes (in E Flat Major and E Major) which are seldom played although they are engrossing works. Miss Church played with a refined and poetic spirit as well as with sure command of the artistic resources of the piano. Her playing is increasingly enjoyable as it becomes the fuller expression of her own individuality, for she is distinctly an individual and not one of a type. She deserves to be widely known.

Triumph For Gauthier

The managerial gods have so far withheld Eva Gauthier from the general public of Boston, and only in more or less private concerts has it been possible to enjoy the rare art of this unique singer. Miss Gauthier gave one of her engrossing modern programs last Friday evening for the members of the Harvard Musical Association. It was a program to arouse the interest of any intelligent musician for its five groups included French and Russian art songs; Bainbridge Crist's settings of Chinese and Japanese melodies; folk-songs of France, Spain and Italy, in modern arrangements; and several folk-songs of Java and the Malay States collected by the singer herself.

Miss Gauthier sang these Japanese songs in an effective native costume and she prefaced them with a delightful and informal account of her experiences in gathering them. The songs themselves were as beautiful as any on the program and Miss Gauthier's interpretations left nothing to be desired.

This artist should be beloved by every liberal musician, for, in addition to her charming personality and notable talents, she is sincerely eager to give a hearing to all the good new music she can discover, and few people can name a modern song with which is not already acquainted. May the apathy of the Philistines never be able to dampen her ardor! Macel Hansotte supported Miss Gauthier with excellent accompaniments and also contributed a group of solos.

Produce "New" Opera in Madrid

MADRID, March 6.—The Spanish opera "Los Bohemios" was received with moderate enthusiasm when presented for the first time in the Royal Opera. The music was composed by Devivesa and Del Campo, and the libretto written by Perrin and Palacios.

The work, which is, strictly speaking, a form of musical comedy was given last year at the Park Theater, New York, by the defunct Spanish Opera Company. It proved crude and unoriginal.

Bloch Conducts Hartford Orchestra

HARTFORD, CONN., March 8.—Ernest Bloch was guest-conductor at a recent concert by the Hartford Philharmonic Orchestra at the Parsons Theater. Besides the Schubert "Unfinished" Symphony, Bizet's "L'Arlésienne" Suite and the Tannhäuser Overture, Mr. Bloch offered two of his own compositions, "Hiver" and "Printemps," tone poems for orchestra. He was much applauded after each number, especially those of his own composition. W. E. C.

SUGGEST A MUSIC INVENTORY OF EVERY CITY AND HAMLET IN UNITED STATES

Survey Of Resources, Activities and Needs Urged By Community Service Workers—Stimulus to Local Enterprise In Questions of New Handbook

EACH city and town in all the wide reaches of the United States is to be urged to take a musical inventory. This is one of the salient purposes of a handbook on Community Music now in course of preparation at the national headquarters of Community Service, in the Metropolitan Tower, New York. The handbook suggests a survey of every community's musical resources, advantages, possibilities, needs, and handicaps. The intent is not to collect a mass of facts and figures to be salted away in archives or thumbed over by statisticians.

It has a far more human purpose, a much more vital mission. It seeks, above all else, to stimulate local enterprise. More than 150 questions, pertaining to what a city has and what it has not, what is being accomplished and what is being left untouched, are to be put to every community, not for the sake of the answers, but in the hope that here and there a question will fire desire and spur a city or town to musical activity.

The handbook, soon to issue from the office of W. C. Bradford, director of the Department of Community Music of Community Service, is another step in linking the sing movement with local musical enterprise of every form. Although its champions regard the purpose of the sing as primarily social, to bring enjoyment into the lives of those who otherwise would be lacking the emotional stimulus which music brings, they are keeping in mind the corollary of developing musical appreciation.

To Develop Appreciation

A recent bulletin of the service contains the following: "More and more our song leaders should concentrate their minds on the development of musical appreciation. One of our singing organizers said recently that to his mind no sing was successful unless some advancement had been made by the singers in musical appreciation and unless a portion of the time had been spent in singing appreciatively several of the old home songs, folk-songs, or the better ballads. As Theodore Thomas has well said, 'Popular music is only familiar music.' Let us make good music familiar."

Many of the questions of the proposed survey deal with the present trend of Community Singing toward Group Sings in factories, department stores and large offices, under a heading of Industrial Music. Other divisions of the survey, as



Employees of a Typewriter Manufacturing Company in New York Make Merry with Community Singing at the Noonday Recess

proposed, are: the Municipality's Relation to Music, Musical Organizations, Concert Development, Musical Instruction, Public School Music, Citizenship Work, Music in the Churches, Welfare Work, Choral Work, Community Orchestras and Bands, Community Opera, Community Singing, Musical Library Facilities, Christmas Music, Music in the Theaters, Publicity and Information.

With regard to community opera, each city or town is asked whether it ever has had local opera; whether it has a permanent opera company; to what extent the city has been visited by touring grand opera companies; whether music schools or other educational institutions have given performances of parts of grand operas or operettas, and similar questions. Numerous questions are asked also with regard to music in the schools, designed to set superintendents, supervisors and citizens to thinking as to

whether the best possible results are being achieved.

Band and Orchestra Projects

The survey, as contemplated, lays much stress upon the development of orchestral and band music in the community. Some twenty questions are asked regarding activities tending to supply the hunger for instrumental music, as follows:

Has the city a general community orchestra?

What separate groups have smaller community orchestras, such as community centers, stores, factories, etc.?

Is there a Musician's Union in your town?

If so, what is its attitude towards the Union members' playing in community orchestras?

Are the Union musicians allowed to

volunteer their services for community projects?

Are they allowed perform for salary with amateur and non-Union musicians in community orchestras?

Has anything been done toward having either the general community orchestras or the similar orchestras play for public events in various sections and for various groups of the city?

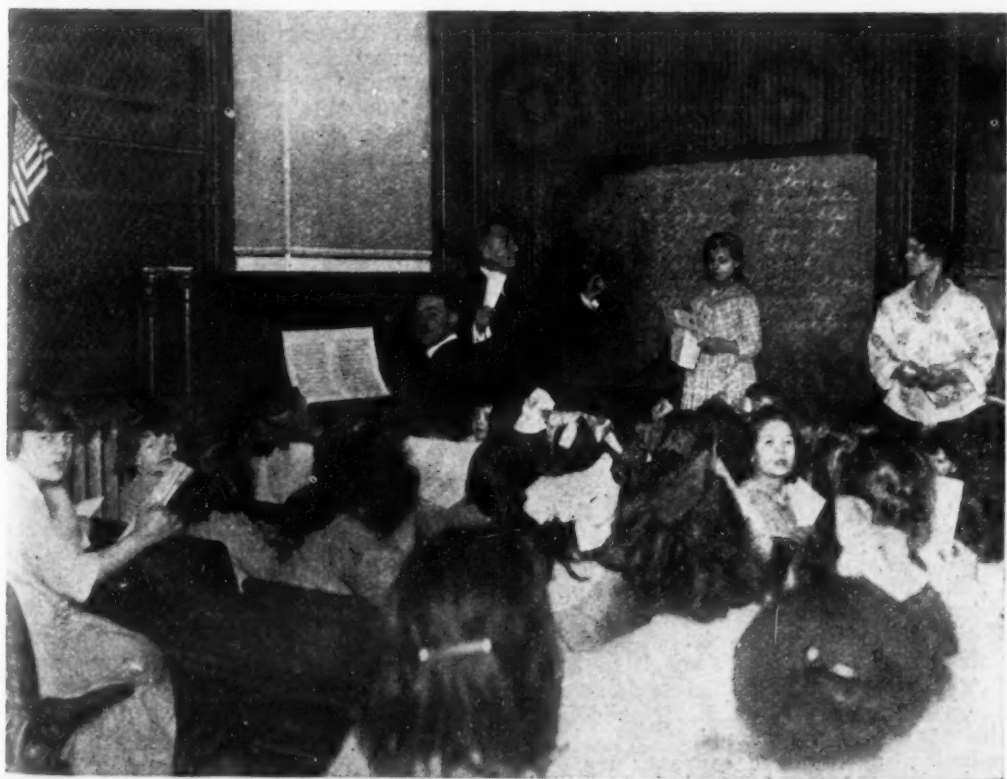
How many bands are there in the city and by what organizations are they sponsored?

Which of these bands are strictly professional organizations and which operate on a community basis?

How generally are community bands or orchestras used as accompanists for community singing?

Have there been any instances of organizations or groups volunteering to pay for the equipment of instruments or

[Continued on page 4]



A Happy Hour with the Youngsters in the Care of a Children's Welfare Society in New York; a Tiny Song Leader Is Making Her Debut



Training Local Leaders to Carry On the Gospel of Community Music; a Free Song Leading Class in Quincy, Ill.

SUGGEST A MUSIC INVENTORY OF EVERY CITY AND HAMLET IN UNITED STATES

[Continued from page 3]

the musical library for any community bands or orchestras?

What musicians of the city have undertaken the drilling of community bands or orchestras and have they done so as volunteers or for nominal fee?

Has anything been done in the community to train young musicians who have revealed talent in the playing of band or orchestral instruments?

Has any training been offered in the community for orchestra and band leaders?

Has opportunity been given for these community bands and orchestras to play for the people in the neighborhood where most of the players live?

What efforts have been made to encourage the formation of orchestras in the Sunday schools?

In what sections have High School bands or orchestras been used as a nucleus for neighborhood orchestras which include adults?

Has the city had a musical tournament including the various types of orchestras and bands in competition?

What bands or orchestras are there among the newsboys, policemen or firemen?

How many toy symphonies have been organized among small children for the purpose of stimulating interest in orchestral preparation?

Have percussion orchestras of pianos, drums, cymbals, bells and tympani been organized among piano students (including as many as sixteen pianists)?

Encourage Music Clubs

The survey has, among its objects, the encouragement of musical organizations already in existence, and seeks to stimulate the organization of various musical clubs if the community is lacking in this respect. The following questions, taken from the survey list, show how a community may be set to thinking over what has been and what has not been established in its musical life:

What local musical organization or clubs are there in your city?

What are these organizations doing to bring music to the various groups which go to make up the community?

What evidences are shown of a spirit of co-operation between the various musical clubs of the city?

In what big musical or civic events have the various musical organizations joined together?

What plans for joint appearances have



Laundry Girls Singing a "Play" Song in a Recreational Noontime Sing in a New Jersey City

been developed by the choral clubs?

Have you any chamber music organization such as stringed quartet, trio, etc.?

What has been done by these chamber music ensembles in the way of giving concerts with all-local talent?

How many music clubs in the city are part of a state or national federation?

Do you have a woman's club, and what are they doing to encourage community music? Have they a choral union, glee club, etc.?

Local Concert Activities

The development of concert activities, both with respect to providing a hearing for local artists and to bringing in celebrities, and also the matter of an adequate auditorium in which concerts can be held, are taken up. Some of the questions bearing on this phase of the survey are given here:

What is the proportion of well-to-do citizens who give backing to the city's musical enterprises?

To what extent are local artists shelved for the sake of importing ones of no

superior merits?

What has been done by concert managers for choral clubs toward exchanging artists with nearby cities?

How much of a movement has been started by your city in conjunction with nearby cities to develop music in the entire district?

Do you now have, or did you ever have, a festival week of song in your city?

How many and how successful have been the annual music festivals on a musical art basis?

Is there an auditorium in your city where any great musical event might be held?

What are the resources in the way of halls for smaller concerts?

To what extent do the musical instrument houses give series of concerts?

Do they hire outside talent exclusively?

Has the city a symphony orchestra?

How many educational programs of "pop" concerts are given by this orchestra?

How many of the musical organiza-

tions such as school and college clubs, small dance orchestras and all community singing units, ever feed into the already established symphony, Philharmonic Orchestra, oratorio society, or music festival chorus for a higher study and appreciation of music?

How many concerts for the public are given by the private schools and colleges in the city?

Are these held at a community gathering place where everyone can go?

Which of the hotels have morning or afternoon musicales?

Which of the hotels have musical programs for the public during the week or on Sunday afternoons?

Has the city an art museum and how extensively has it given series of concerts for the benefit of the people?

Have any of the civic or welfare organizations aided the city's symphony orchestra, oratorio chorus, or other musical enterprise in financing its campaign, extending its membership, or bringing its concerts to a more wide-spread public?

How considerable is the spirit of co-operation between the professional musicians of the city?

Do the Newspapers Help?

One set of queries has to do with the attitude of the newspapers of the community. Questions are asked as to whether the dailies conduct a musical page or music column; and whether they base the amount of space they can give to musical matters upon the amount of advertising that is given them by local musicians and musical enterprises. Inquiry is made also as to whether music stores and other merchants donate a part of their newspaper advertising space to helping along some worthy musical project.

To make the survey in any community it is suggested that a committee be formed of persons interested in the development of Community music, care being taken that the committee shall not consist exclusively of musicians. A model committee, as suggested, would include representatives of the city, Chamber of Commerce, churches, fraternal orders, business clubs, merchants, manufacturers, retailers, theaters, schools and women's clubs, as well as the city's musicians. This survey committee might or might not function as a permanent committee to aid the cause of music in the community.

OSCAR THOMPSON.

NEW SALARY SCALE RESTORES PEACE IN STOKOWSKI FORCES

[Continued from page 1]

them for a tenable basis for next year's salary. About ten other men have had outside offers and some of them are continuing negotiations. Contracts for all the players, according to custom, are due before the end of March, so within a few weeks we will know just how many members of the Philadelphia band will be playing in other cities.

It is significant that there was no hard feeling on either side in the *pourparlers*. Some hasty misconception has resulted in an impression that Mr. Kindler's leaving is due to his active part as chairman of the players' committee. Nothing could be farther from the truth, for the fact is that he will make his first country-wide tour next season under the concert direction of Arthur Judson, manager of the Philadelphia Orchestra.

Next season's deficit will be, in Mr. Judson's reckoning, about \$55,000. This will be partly absorbed by the \$47,000 interest on the endowment fund which is calculated at \$1,300,000 cash in hand; there are still some unfulfilled pledges which will add to the interest. But as the books now stand there will be a net deficit of \$8,000, to which must be added about \$35,000, the new outlay for salaries on the basis of agreement with the players' committee.

"Where we are going to get this money is not clear to me at this time," said Mr. Judson to a representative of MUSICAL AMERICA. "Of course, we cannot appeal to the public a second time. But the salaries must be increased. I wish it to be understood that the co-operation

between the members of the orchestra and the management has been and is splendid.

"There are several reasons for the negotiations between the Orchestra Association and the men. In the first place, owing to the war, there has been a dearth of artists arriving from Europe. Added to this there is the greatly increased interest in the growth of orchestra associations in this country. Where but a few years ago there were only three or four major organizations, there are probably now three times that number, all of a character that demand the best of musical talent. Again, men with sterling orchestra experience are being sought after by other enterprises, such as the highest class moving picture houses. These conditions have naturally had their effect on the old question of supply and demand.

"If we are affected this season by unusual conditions, rest assured that the other orchestras in the country are also just as badly off, if not worse. As this is the time of year for contract renewal, it is quite the usual thing for players to consider other engagements, which often come unsolicited. This is the normal time to go shopping, as it were, to place their wares to the best market advantage."

It is definitely known that a number of the men who were approached by "scouts" for other symphonic organizations, have resolutely put the temptation of financial allurements behind them and have decided to stay with the Philadelphia Orchestra on the new terms of salary readjustment, because of their feeling of loyalty for the Quaker City organization. On one of the orchestra's swings around the circle this season no less than one-third of the personnel, or thirty men in all, were approached by other interests with alluring offers for a change. Both the men and the manage-

ment consider this a pretty high tribute to the technical efficiency of the Philadelphia Orchestra.

Gabrilowitsch, Guest Conductor

The orchestra's announcements for the coming season show some striking changes. Possibly the most sensational of the plans which Arthur Judson, manager of the orchestra, divulged yesterday, is that Ossip Gabrilowitsch will relieve Leopold Stokowski of some of the burden of conducting the greatly augmented number of concerts on the orchestra's schedule by conducting several concerts here and out of town.

Another striking announcement is that the Philadelphia Orchestra will discontinue all trips west of Pittsburgh, thus cutting off a number of cities in which from one to five concerts were wont to be given for a number of years. The addition of the University of Pennsylvania concerts, the increase in the number of New York concerts to eight next season and the inauguration of a number of concerts, probably eight, in various sections of the city for the benefit of those who cannot attend the regular concerts, in addition to several miscellaneous concerts, about exhausts the capacity of the organization. The Western trip has meant not only hiatuses in the regular Philadelphia series, but also a very heavy strain on the players.

The usual twenty-five pairs of regular concerts will be given in the Academy of Music, five at the University of Pennsylvania, eight in New York, five each in Pittsburgh, Wilmington, Harrisburg, Baltimore and Washington, in addition to those already mentioned.

In all one hundred concerts are on the roster. Of these Mr. Stokowski will conduct eighty-three. Twelve of the remaining concerts will be conducted by Mr. Gabrilowitsch, two of them in Philadelphia and ten out of town. The

University of Pennsylvania series will be directed by Dr. Thaddeus Rich, the concertmaster and assistant director of the orchestra. In recent seasons Mr. Stokowski has suffered from the nervous tension of shaping the orchestra in the preliminary rehearsals and conducting the regular and extra concerts, and has virtually suffered a breakdown each year. It is to relieve the possibility that these temporary breakdowns may become permanent that the new plan has been devised.

Mr. Judson announced that the next season will begin with the home concerts on Oct. 15 and 16 and will end with the concerts of May 6 and 7, 1921. The soloists' list will be varied and representative. The following have already been engaged: Margarete Matzenauer, Olga Samaroff, Sergei Rachmaninoff, Fritz Kreisler, Hans Kindler and Thaddeus Rich. A showing will be given, in accordance with the previous generous policy of the orchestra, to the talented members of the younger musical generation, particularly American artists.

W. R. M.

Dr. Holbrook Curtis, Famous Specialist Is Seriously Ill

Dr. H. Holbrook Curtis, the noted New York throat specialist, who has ministered to so many opera singers, is seriously ill at his home in New York. He has been ill for six weeks, from diabetes it is reported. Dr. Curtis is sixty-three years old. Just before MUSICAL AMERICA went to press, Dr. Curtis's secretary stated that the eminent physician still was "holding his own."

In the election of officers of the New York Singing Teachers Association, which MUSICAL AMERICA published in its issue of February 14, the name of George E. Shea as secretary was inadvertently omitted.

EXPLORING THE ARTISTIC DEPTHS OF VAUDEVILLE

E. F. Albee, the King of America's Favorite Entertainment, Tells "Musical America" of New Musical Era in Vaudeville—An Ultra-Exclusive and Highly Specialized Field—Why Many Artists Fail on the "Two-Performance-a-Day" Stage—European Names No Longer Awe Booking Managers—Singing and Playing Before "A Cross-Section of American Life"—The Listeners Unafraid—Bridging the Gulf Between the Concert Halls and the Modern "Variety Show"—Arthur Lawrason Offers Some Practical Suggestions

By ALFRED HUMAN

VAUDEVILLE is America's greatest pastime. Her votaries number millions; not even the motion pictures and Sunday newspaper "comic supplement" can boast of such a grasp on the American habit. To ignore this powerful force, to disdain to consider the artistic potentialities of what Samuel Johnson termed "a form of comic opera," would be the merest affectation. During the French Revolution an orator was rushing wildly through the streets. "Where are you rushing?" demanded a friend. "Following the crowd, following the crowd!" he cried, and he was off. He probably achieved his mission, he knew his people, he knew that aloofness meant defeat.

Let us take it for granted that our artist condescends to stoop; he will even "accept," in the jargon of musical artists, an engagement on the famous Keith circuit.

Picture the surprise of our friend when he fails to qualify for vaudeville.

He is an excellent musician, a pianist of more than usual gifts, but in his blind haste he failed to recognize certain considerations. After a preliminary "try-out" before a benighted audience in the despised Bronx, he is courteously given to understand that he was not destined for the Orpheum circuit. Our pianist is not only humiliated but pained; he had some idea of "bringing art to the people" and he has been checkmated by a dapper young manager, accredited interpreter of the will of his faithful constituents, who confessed freely, when pressed, that he could barely distinguish Debussy from Donizetti. But the manager guarded the portals and our chastened musician could go no further; not even his *Prix de Rome* badge would melt the guardian.

Now this illustration is not altogether fanciful. It is a fact that legions of worthy artists are barred from vaudeville every season, not because they are worthy but because they have a distorted perspective of this realm. Vaudeville is one of the most exclusive regions of entertainment; it is a lamentable fact to record but it is true that it is easier for a tyro to pass through the eye of opera.

For this reason we have attacked the vaudeville situation in this article from two angles. First from the viewpoint of E. F. Albee, the god or king of American vaudeville, as you prefer. It was Mr. Albee who lifted vaudeville out of the variety-stage depths and purified it—with opera in English. Some months ago we told this story in connection with Milton Aborn's narrative of early native opera, explaining how opera "rescued" vaudeville. Mr. Albee explains the new tendency and shows distinctly that the old era of performing elephants and gyrating fiddlers has happily passed, that the modern exploiters of entertainment will welcome serious artists. Then to go more into the practical side, we have questioned a specialist in this field who is prominent in the musical world. Arthur Lawrason's suggestions should prove invaluable to artists.

"Nothing Too Good"

Mr. Albee's statement follows:

"What are the facts about the relation of Keith vaudeville to the high class musical artist? My first statement must be that nothing is too good for vaudeville but that, as in every mode of expression, the medium must be strictly suited if one is to expect success. The prospects in vaudeville for musical artists of the first rank grow brighter every day. The great names appearing upon our programs evidence this fact. We are drawing heavily upon the grand opera, concert, and instrumental fields. Splendid permanent incomes are awaiting really fine artists who will study vaudeville audiences and give them what they want.

"I do not mean that legitimate musical artists must lower their standards, but I do want to make it plain that on the vaudeville stage music must be singable, that melody is of paramount importance. The beauty of the musical offering must be immediately apparent on the first hearing. It is best to present programs of the generally known and most popular type, such as the automatic pianos and the Victrola records have taken into the homes of the nation. Much of the best music of the masters has been so popularized. Vaudeville audiences like technical fireworks—coloratura especially, and high notes in song. They prefer the *fortissimi* passages on the piano, but on the violin like best the *pianissimi* parts and sustained notes.

"Keith vaudeville audiences want to hear the music that is played in Aeolian and Carnegie Halls, provided it has true entertainment quality, and as they hear it they will learn to find entertainment in more and more of the finest pieces as they grow familiar with them. I think that I have made it plain to what extent concert musician artists need to modify or readjust their work for vaudeville.

"The musical taste of the general public is steadily rising, due to opera, player pianos, phonograph records, general musical education, and the many other influences that foster a fastidious tone sense. Vaudeville is bettering, too, in this regard, and I am sure that the day is near when we will book orchestras and symphony organizations of suitable proportions, artists in chamber music, and the greatest instrumentalists.

The Boston Symphony

"Already the Boston Symphony Orchestra has contributed the pick of its artists to vaudeville. For many summers an orchestra of some twenty members of the Boston Symphony has been organized to give concerts in Keith's Boston Theater before the regular vaudeville show. Every afternoon and evening in summer this condensed Boston Symphony has given concerts in the local Keith Theater, and, while at first only music fans came early for the entire concert, the general public soon discovered the beauty and inspiration of these recitals and the early audience grew until it reached capacity, and the vaudeville public learned to appreciate and love great music greatly performed. I am told that many of our patrons became subscribers to the concerts of the Boston Symphony in its winter season as a result of hearing the concerts at Keith's, which proved so splendidly educational in so much that is best in music.

"We have many experts studying the music field and our booking managers haunt the concert-rooms, opera houses and recital halls. The new tendency for better music is shown by the enlarged orchestras in Keith vaudeville theaters; by the condensed operas, tabloid operettas now before the public, and by the appearance in our houses of first-rank singers and musicians.

"Superb music accompanies the dancing stars who appear in our theaters, and our audiences appreciate it to the utmost. We have heard Borodin, Rimsky-Korsakoff, Scriabine, Moussorgsky, Grieg, Massenet, Delibes, Mozart, Schubert, Schumann, Chopin, Tchaikovsky, Wagner, Verdi, Bizet, Schmitt, Ippolitoff-Ivanhoff, Glinka, Debussy, d'Indy, Ponchielli, Saint-Saëns, Meyerbeer, Halevy, Weber, Puccini, Rubinstein, Mendelssohn, and the other great composers, as we watched Maud Allan, Ruth St. Denis, Theodore Kosloff, Lydia Lopokova, Vlasta Maslova, Adeline Genee, La Napierkowska, La Argentina, Albertina Rasch, Felyne Verbist, the Morgan Dancers and the Spanish Dancers. Certainly the luscious dance music of these supreme artists was enjoyed to the utmost.

Some Successful Artists

"Among the pianists who have registered success in vaudeville are David Sapirstein, Herman Wasserman, George Copeland, Arthur Friedheim, Tina

Lerner, G. Aldo Randegger, Wynne Pyle, Claire Forbes, Renee Morigny, Patricolo, Señor Wetony and Alexander MacFayden. They have been so popular on programs in all parts of the country and not one of these artists has complained that he or she was forced to lose dignity or lower standards.

"We have booked with success such violinists as Frederic Fradkin, concertmaster of the Boston Symphony; Albert Vertchamp, Manuel Quiroga, Ota Gygi, Vera Barstow and Jan Rubini. I recall also with pleasure Elsa Ruegger, Hans Kronold and Fritz Bruch, the cellists. In singing we of vaudeville have sent to grand opera Rosa Ponselle, Orville Harold and Dorothy Jardon.

"Grand opera has sent to us for successful tours Mme. Calvé, Marguerita Sylva, Henri Scott, Carl Jörn, Carolina White, Nina Morgana, Melissa Aldrich, Mme. Donalds, Mme. Jomelli, Fritz Scheff, Albert Reiss, David Bispham, Ciccolini, Vernon Stiles and Mme. Chilson-Ohrman. We have also had the Paulist Choir. Yvette Guilbert was another serious artist who succeeded in vaudeville. I repeat, nothing is too good for vaudeville, and vaudeville has the income to pay for the best.

"Rosa Ponselle went to success in the Metropolitan Grand Opera direct from success in vaudeville, where she had been a Keith star. Would it have been possible for an artist to have achieved such a phenomenal rise overnight, as did Miss Ponselle, without the rich experience of vaudeville?

"Many other artists have stepped from vaudeville to success on the musical and legitimate stages. They left us equipped with the best possible training; they were at ease in any place or situation that the stage demanded; they had every confidence in themselves, and they went into their new field prepared to dominate their new audiences as they had dominated ours. Miss Ponselle's beautiful voice was fully appreciated in vaudeville, and it was with us that she gained confidence and, if I may call it so, daring. There is no experience on the stage comparable to that of vaudeville for giving an artist ease, precision and certitude. There is a familiarity between audiences and artists that teaches one to be at home anywhere.

"More and more the legitimate musical artist will turn to our audiences for a permanent, reliable and profitable patronage. There are many first-rate artists who have not yet a concert public who might be accumulating riches in vaudeville if they would come to us in a spirit of honest investigation and study just how far they could go with our audiences without making artistic sacrifices that would irk their consciences. Also there are many recognized musical artists who might be with us year after year receiving princely incomes if they would disabuse their minds of the fallacy that they are too good for vaudeville. We welcome all true art, provided it is human and immediately interesting.

"The field is enormous. Every city of importance has one or more prosperous vaudeville houses which can afford the highest salaries for artists. The Keith Circuit alone covers New York, Boston, Syracuse, Washington, Philadelphia, Cleveland, Columbus, Toledo, Dayton, Cincinnati, Louisville, Indianapolis, Portland, Lowell, Atlantic City, Jersey City, Pawtucket, Providence, and other cities.

"In New York City alone there are a dozen Keith theaters presenting bills of the highest class artists for metropolitan entertainment. Then there is Chicago and the great cities of the Middle West, the Coast and the Northwest. A successful feature for vaudeville may count upon two years of 'time,' as we call booking, and great excellence or a good new act insure repeat engagements on top of this."

Lawrason Divulges Some Secrets

Arthur Lawrason has as shrewd an insight into the inner workings of vaude-



Photo by Marceau

E. F. Albee, the Vaudeville King, Who Gives His Artistic Views to "Musical America"

ville as any musician in the country. Several years ago, sensing the importance of the great American diversion and its potential influence upon music, Mr. Lawrason stripped his mind of all prejudice, and concentrated his attention upon vaudeville fundamentals. He made many important "discoveries" in the matter of vaudeville technique, mass-psychology, business administration, with the result that to-day he is a specialist on the subject. In fact, he is now a practical director of artists who are qualified to seek glory in the "two-a-day" field, having associated with him as business associate H. W. Upton. Observe—we used the word "qualified." Mr. Lawrason's experience has made him scornful of the artist who speaks condescendingly of vaudeville as a refuge for the recital-platform failures.

"There is no room in vaudeville for such people," began Mr. Lawrason, "for they are completely ignorant of the situation. Let it be heralded far and wide that only artists of genuine gifts and possessed of a knowledge of certain essentials can ever hope to succeed in this extremely difficult and highly specialized field.

"First of all let us consider the vaudeville audience. The make-up is, it is true, more representative of all types than the average concert audience, but this does not imply that our vaudeville audience is not as thoroughly discriminating.

"The concert audience is self-conscious and critical and, supposedly, analytical in its consideration of the offerings. The vaudeville audience, a cross-section of typical American life, is less decorous, perhaps, but it is receptive, it is human, it is demonstrative to a Latin degree, it is particular, it is so frank, perhaps brutally so,—but so are European opera audiences.

The Direct Appeal

"Without going into any discussion as to the whyfords, the vaudeville audience is *personal*; the artist who fails to understand this intensely personal feeling must fail utterly. The vaudeville audience wants to hear about *itself*, its desires, its emotions, and the artist—let us assume she is a singer in this instance—must make the direct appeal by singing at her listeners and *concerning* them.

"If you will examine the successful popular song you will find in it this direct appeal. The slightest assumption of insincerity or affectation is fatal. Only recently a certain artist, prominent in the concert-field, failed ingloriously, because she had the notion that she must

[Continued on page 6]

EXPLORING THE ARTISTIC DEPTHS OF VAUDEVILLE

[Continued from page 5]

adopt an affected pose. She would clench her hands, clutch her heart, shut her eyes, and otherwise prove herself utterly devoid of real feeling. Was the audience fooled? Not for a moment; exit from vaudeville one more artist.

"Vaudeville would be glorious and priceless experience for most artists. Singers would learn to appreciate the necessity of clean-cut enunciation, the need of artfully contrasted songs. Indistinct enunciation is unknown in vaudeville; the audiences would put a swift end to such a careless artist. As time is a vital factor, each act being permitted a certain number of minutes, there can be no art pauses or stops; each second is a jewel in vaudeville and must be

strictly accounted for. A recital artist can keep her audience waiting; the bravest heart among the vaudeville artists would hesitate to commit this offence against the custom, 'clock-work precision always.'

"But of course there is a vast difference between these two types; the recital-artist usually *pays* to appear before her audience; the vaudeville entertainer is *paid*.

"There is no free list in vaudeville. Think of most recitalists without a few sheaves of tickets at their disposal!

The Personal Equation

"Another point of their paramount importance is that of personal attractiveness. I do not mean that a woman need

be beautiful to succeed on the vaudeville stage, but she must possess that indefinable something, personal charm. And she must understand the art of dressing well, for, as I have remarked, our audiences are objective; the eye must be satisfied.

"As to the kind of music preferred. The sound-reproducing machines have done marvels in the way of disseminating musical knowledge. Almost any number that is popular as a record, I might say, will be eagerly heard by a vaudeville audience. Debussy, Wagner and Verdi find as warm a welcome as any popular balladist, if they are knowingly presented.

"Do I believe a new era is coming in vaudeville? I do. One reason for the

generally low standard of music in vaudeville was the inability of the managers to discriminate. In the old days a mediocre singer, a pianist or a violinist would be booked simply because he had a formidable foreign name. The audiences were disgusted, of course, just as any concert audiences would have been. After a while the managers became suspicious of artists who proclaimed themselves as purveyors of 'high class' music, and justly so. To-day a new spirit of understanding prevails.

"Any artist now who wishes a contract must appear before a representative body of managers and agents. These hearings are in the forenoon. Usually just the bare stage with only a grand piano.

"There's a test!"

Revival of "Manon" Brings New Glory to Gatti's Singers

Farrar and Charles Hackett Divide Honors In Production—Hadley Conducts His Own "Cleopatra's Night"—Other Performances of the Waning Season

ANOTHER vivifier of the waning opera season—waning in weeks but not in attendance, or apparently in public interest—was found Saturday afternoon, when Massenet's "Manon," sung for the first time since the season of 1916-17, served to quicken the pulse of a week otherwise devoted to subscription repetitions of familiar works from the repertoire. As rehabilitated, the French composer's operatic projection of the Abbé Prévost story not only proved something of a novelty to the recruits of recent years now numbered in the Metropolitan's clientele, but because of the inclusion on this occasion of the long-omitted Cours la Reine scene, it titillated the interest of veteran patrons to whom the Massenet score and the Meilhac-Gille book were amply familiar. Among other ends served by the restoration, it disclosed anew the personal charm of Geraldine Farrar in a rôle permitting of much pretty picturing, and advanced Charles Hackett another long step in public favor by the opportunities afforded him in the grateful tenor part of *des Grioux*.

The restoration of the Cours la Reine was accompanied by elimination of the gambling scene at the Hotel de Transylvanie. As the latter is of considerable importance in the development of the narrative, the opera unquestionably suffered, dramatically, by the change. For it is in the gamblers' resort that *Manon* is denounced as an abandoned woman, and upon it the subsequent act is predicated. Without it the transition from the Seminary of St. Sulpice, with the lovers re-united, to the Road to Havre, with *Manon* in chains, offers a rather inexplicable hiatus, even for opera. But what is lost in action and sequence is gained in color for the eye and melody for the ear. There is no music in the score more ingratiating than the dance

measures of the restored scene, which represents an open air fair in Paris. Particularly charming is the old style minuet, used not only for the dancing, but also as a background for some of the earlier dialogue. It possesses something of Mozartian freshness and grace.

The only purpose of the scene is to provide a place for the ballet, ever dear to the Gallic fancy. An ensemble sara-bande, a pavanne and minuet by Rosina Galli and Bonfiglio, a pastorelle and gavotte ensemble, served, in this instance, to delight the eye as much as the music pleased the ear. The restoration of spoken dialogue, another feature of the revival, quickened the action, though it disclosed numerous varieties of French.

Equally familiar as the two operas have been in other years, the reversion to the Massenet work inevitably brought to new life old comparisons with Puccini's "Manon Lescaut," which has continued in the repertoire while its rival slumbered. Less direct, and cluttered, as it is, with extraneous matter and additional characters, the Massenet version more faithfully mirrors the original story, and certainly has more of eighteenth century French atmosphere. Massenet's cosmetics deck out the tale better than Puccini's ruddier setting. Neither can be regarded as a work of high voltage.

The revival was entrusted to the musical direction of Albert Wolff, with Richard Ordynski in charge of the stage. Giulio Setti drilled the chorus, and Miss Galli arranged the *divertimento*. A new setting for the restored fair scene was provided by Pieretto Bianco, and proved neither better nor worse than the others, all adequate, but scarcely of the Metropolitan's most modern standard.

The Interpreters

The cast was an admirable, if scarcely a brilliant one. Mme. Farrar and Mr. Hackett shared interest and acclaim as the chief figurants. Seldom has the popular soprano been lovelier to look upon than she was in her eighteenth century garb, which ran the gamut of what the age had to offer in pictorial dress, from a becomingly girlish attire in the opening act to the array of a marchioness or duchess in the third.

It has since been said that Mme. Farrar was ill. No apologies were made and none were needed. If her *Manon* scarcely reached the emotional possibilities of the seminary scene, it succeeded in suggesting the toysome, shallow character of the earlier acts, easily lured ever further along the paths of pleasure. Her singing was often admirable, though with a tendency to nasality and acridness of tone. There was pathos in her farewell to the table and youthful verve in the third act Gavotte. In its entirety, a charming *Manon*.

Hackett's *Chevalier des Grioux* unquestionably was one of his best achievements since coming to the Metropolitan. He was a manly figure, easy in his acting, artistic in his singing. He voiced the favorite "Le Rêve" with charm, grace, taste, style. It was singing worthy even of Clement. But he marred its effect when he stepped out of the picture

in acknowledging an unusual burst of applause. The fourth act air, "Ah, Fuyez Douce Image," was sung with much dramatic intensity, and was highly effective, though it seemed to tax the resources of his upper voice.

De Luca was a buoyant *Lescaut*, more Italian than Gallic in his manner, and in the quality, or lack of it, of his French diction. He sang with his accustomed freedom and with good tone. De Segurula, who steps from grotesque comedy rôles to parts requiring distinction of bearing in a way that marks him as one of the most versatile of the Metropolitan's singing-actors, was imposing as *de Brétigny*, but rather more agreeable to the eye than the ear. Dua presented a conscientious study as *Guillot* and Rother was of appropriate bearing as the elder *des Grioux*. Small parts were in the capable hands of Ananian, Laurenti and Reschiglian. Marie Tiffany, Mary Melish and Cecil Arden sang the trio of the first scene tunelessly.

Of Mr. Wolff's conducting much good can be said, not the least being that he imparted to the orchestral delineation of the score a pervasive flush of old world courtliness and grace, not unmixed with some of his characteristic vigor.

O. T.

Easton's Matchless "Rezia"

"Oberon" received on Thursday evening of last week its fourth performance of the current season, and the best one of all since its revival more than a year ago. It derived this distinction through the magnificent embodiment of *Rezia* by that superlative but scantily exploited artist, Florence Easton, who came by the rôle as a result of the indisposition of Rosa Ponselle, and sang it for the first time anywhere. Weber's magically lovely opera has obtained a powerful hold on the affections of Metropolitan patrons—why should it not, with its teeming melodies of Schubertian spontaneity, and its brilliant features of spectacle?—and there was a large gathering, and more even than the customary enthusiasm last week. Well may it have been so, for the audience heard *Rezia* sung with a beauty and impersonated with an intelligence surpassing anything of the kind at the previous representations. With the dramatic intuition and artistic conscientiousness entirely characteristic, Miss Easton unfolded the winsomeness and later the sorrows of the daughter of golden Bagdad with an extraordinary charm and deftness, but also with a tasteful restraint that confirmed the finished artistry of her methods. And Miss Easton's singing was a pure enchantment. If her voice is not altogether of the heroic caliber demanded in portions of this rôle, she attains the desired effect by her consummate technical command. There are few voices more beautifully poised and placed to-day, or so responsive to the demands made on them. All the more lyrical airs of *Rezia* the soprano delivered with a tone as of winged crystal, and the little florid obbligato in the first finale was simply flawless. The "Ocean" aria she managed with splendid authority, superb phrasing and without wearying under its vast strain. It is true that no voice can be too voluminous for this giant number, but Miss Easton made up in resonance and flexibility what she may conceivably have lacked in power. The solitary blemish on a performance otherwise close to perfection lay in an alteration of the text of this aria. "Ocean, Thou Art Terrible Indeed," and nothing else is the correct rendering. This change was the more

perceptible as the artist's enunciation utilized praise throughout the evening. She won an ovation after the second act. Miss Easton's further appearances as *Rezia* will be eagerly awaited.

Inspired by the soprano's splendid example the remaining singers contributed spiritedly to the performance. It is undeniable that the music of *Huon* does not show off Mr. Martinelli's talents to advantage, and that parts of *Oberon* lie low for Mr. Diaz. Yet the efforts of these singers were abundantly rewarded last week, and Mr. Diaz sang the concluding phrases superbly. Kathleen Howard's *Fatima* is dramatically vivacious, Mme. Delaunoy's *Puck* elfish and charming, Mme. Sundelius's *Mermaid* exquisite. Mr. Dua appreciates fully the humors of *Sherazmin*. Mr. Bodanzky conducts this score better, almost, than anything else. He was at his best on this occasion.

H. F. P.

Hadley Leads Own Opera

With the composer conducting, Henry Hadley's "Cleopatra's Night" was given its last performance of the season Wednesday evening. Whether it will be found in the repertoire a year hence, time alone can prove. Certainly it is not likely to be heard to better advantage than at this performance, since the composer, an experienced conductor of symphonic music, supervised the delineation of his score with zest and vigilance, and saw to it that there was no unintended simmering of the orchestra. There resulted, however, no marked difference from Mr. Papi's previous expositions of the work, save perhaps a little more accentuation of pulsatile effects. The music remained facile, without intensity or any dramatic climax. The composer-conductor was repeatedly called before the curtain to acknowledge applause.

Mme. Alda appeared for the last time this season. Her high tones were particularly good. Nothing new can be said of her *Cleopatra*. Morgan Kingston again was the *Meiamoun* and Jeanne Gordon the *Mardion*. Rosina Galli's Greek dance and the lively, if scarcely developed, orgy of the madcaps, quickened the pulse of the second act.

"Le Coq d'Or," ever a delight, followed the American-made opera. Under Mr. Bamboschek it moved on brisker pinions than on some other occasions—perhaps too briskly. Renato Zanelli, who replaced Didur in the music of the *King*, used his agreeable light voice to emphasize melodic beauties, but the gruff humor of his predecessor, so entirely in keeping with the pantomime, was altogether lacking. Maria Barrientos, Marie Sundelius, Lila Robeson, Diaz and Ananian were in their accustomed places, and the same mimes as heretofore supported the fascinating Rosina Galli and the droll Bolm in their fantastic visualization of the lovely Rimsky-Korsakoff score.

O. T.

PUBLICITY

For Artists contemplating early appearances in New York. Complete campaign planned and directed by experienced promoter. Services include release of absolutely the latest and best compiled list of paying patrons, subscribers to Metropolitan and Chicago Operas, Boston Symphony, Philharmonic New Symphony, New York Symphony and other great organizations. This list recently used with overwhelming success in two recent big events.

Publicity in all branches.

For terms apply by letter to

G. W. H.

Care of MUSICAL AMERICA,
501 Fifth Ave., N. Y.

Just Published PARSIFAL

A SACRED FESTIVAL DRAMA

In Three Acts

by

RICHARD WAGNER

English Translation

by

CLAUDE AVELING

Price \$3.75

NOVELLO & COMPANY, LTD.

THE H. W. GRAY COMPANY

Sole Agents for the U.S.A.

VIOLINS FOR SALE
ONE CERTIFIED GENUINE STRADIVARIUS
TWO CERTIFIED GENUINE GUADAGNINIS
PHONE BROAD 1727

Busy musician desires services of young lady as resident secretary. Must have knowledge of accompanying. Can continue study. New Jersey suburb. Fair salary. Address, J. F. M., Musical America.

FOR SALE

Genuine Stradivarius Violin made 1721. Address
Box E. V. N., Musical America, 501 Fifth Ave.



Dear MUSICAL AMERICA:

The production of the late Camille Erlanger's "Aphrodite," of "Boudour" and other ballets, has brought to the front not only the morality of such performances, but the moral code and culture of the audiences that go to see and hear them.

You may notice that I have classed "Aphrodite" as a ballet. That is about all it was, as presented recently at the Lexington in the last week of the Chicago Opera Company's season there. For the ballet in the second act constituted the main part of the performance and was simply introduced by the love scene between the great courtesan of Alexandria two thousand years ago, and the sculptor whom she fascinated and induced to rob and murder on her account.

After the ballet, what was there? Simply the scene in the prison, where, without any preparation, the courtesan had been thrust, to die of poison after a farewell with her lover. The original opera of Erlanger's had something like a plot. But emasculated as it was in its production, with some of the principal scenes omitted, there was really no *raison d'être* for what happened, so that the ballet in the house of another courtesan, which ballet included an orgy, became the most important part of the whole performance.

Now there is ballet and ballet. There is the ballet of idealism and poetry, of graceful motion accompanied by music, such as Isadora Duncan and others have given us, such as we have seen, too, at the Metropolitan. And then there is that other ballet of sex appeal, of brass in the orchestra and brazenness on the stage, when the aesthetic side of human nature is not appealed to.

There is a great deal of difference between the appeal of the female form when it is presented in all its beauty and charm and so arouses the feelings of which the chivalry of the ages has been the exponent and the appeal to the gross and sensual when that form is degraded in an orgy.

'Tis the difference between the nude and the naked. * * *

So much has been written with regard to the extraordinary performance of Mary Garden in the title rôle, that it would seem superfluous further to discuss it, except it be to draw attention to her wonderfully artistic and plastic poses in the first scene with the sculptor. Costumed as she was, in soft, golden silken draperies, she was a picture to delight the eye of anyone with the feeling and the soul of an artist. Unfortunately, she broke the spell at times with a certain quick, nervous motion. But so long as she moved in undulating curves, he would be false to the truth who would not proclaim the presentation as one of the most beautiful, and alluring ever made on the stage, and all done without overstepping those bonds of propriety which are so rigidly advocated by the Calvinists.

Edward Johnson did the best he could as the sculptor, *Demetrios*, but the part was not congenial to him vocally.

As for the music of "Aphrodite," I did not think it of any very great impor-

tance. And so, except for the reason that the production gave Mary Garden a wonderful opportunity to display her unique histrionic ability, I could not see why it should have been presented at all, except, as I said before, that the ballet feature was presumed to prove a powerful drawing magnet, which it did, even though they raised the prices in the orchestra to \$10.

Now with regard to some of the strictures of the critics. Of course, the Dean, Mr. Krehbiel of the *Tribune*, had to explode in a column and a half of virtuous indignation. The fairest review was written by Aldrich of the *Times*. Newspaper men, musicians and artists probably preferred Mr. Huneker's review in the *World* as being by far the best, as well as being certainly the most clever.

In a recent issue of the *World*, in an article entitled "A School for Vestal Virgins," Huneker makes a sly slap at his confrères, to whom he alludes as follows:

"In a whirl around the town we reached the conclusion that music critics are pre-eminently pudic persons, who should not be allowed at large without goggles and a copy of 'The Washerwoman of Fincheley Common' for reading when the twanging of lascivious lyres accompanies naughty prancing."

All, however, missed one point, it seemed to me, namely, that whatever success was obtained was a "success of curiosity," to quote the French. Such applause as there was came after the big ballet of orgy, from the rear of the house and the claque. The great mass of the people in the boxes, parterre, dress circle and gallery remained absolutely silent. True, there was no expression of displeasure. But there certainly was none of approval. And that is the particular point that I want to make at this time. If my judgment is sound, it shows that all these violent onslaughts on the public taste, which are being continually made by some of our leading writers for the press, are unwarranted.

Whispered announcements that there is going to be something of an extraordinary nature, may draw the crowd—a crowd composed of the best as well as the worst elements, let us not forget. But when the production is raw, inartistic, it may bring out a few crowded houses at high prices, but it will not meet with the approval of the average American audience, which is above all intelligent, inclined to be critical, and never really roused to enthusiasm except when its higher sense of the beautiful, the cultured and the true, is successfully appealed to.

Discussing this matter with some friends, I was asked to define a code of morals in such matters. That, said I, would be difficult, particularly in a city so cosmopolitan as New York, where ideas on many subjects are as divergent as the poles. But I did say that I thought there were other things which were patiently endured, even by the very good, that were far more immoral and far more inclined to be injurious to the rising generation than the excessive display of the female form.

Asked to be more definitive, I told my friends that I found the apparent general demand for "the happy end," whether to play or movie, to be absolutely unnatural, untrue to life, liable to build up in the average young mind a false idea as to the inevitable law of cause and effect. I said, furthermore, that I considered that there was far more harm being done by the persistent presentation of the Hebrew as something between an illiterate, a joke and a crook; in the presentation of the Irishman as a more or less good-natured, drunken monkey; in the presentation of the colored man as a humorous chicken thief; in the presentation of the lawyer as being always engaged in making out crooked wills or assisting bankrupt bankers to defraud their creditors.

As we know, the Hebrew type on the stage has come down more or less modelled on Shakespeare's *Shylock*.

Then, said I, the other great immorality of the stage is its positive untruthfulness to human nature in presenting men and women as being divided between the absolutely good and the absolutely bad—in accustoming us to believe that the moment the gentleman with the shining hair and black moustache appears in the first act, with a silk hat, patent leather shoes, immaculate gloves, and smoking a cigarette, we may be certain he is the villain of the piece, intent on seducing the virtuous heroine.

And so I might continue the category. In other words, the presentation of the false, the untrue, not of types of humanity but of puppets, whose movements are as stereotyped and mechanical as those of the typical cabaret or frivolity ballet, with its silly appeal to the senile and the

callow, who think they are thus "seeing life."

These, said I, are the immortal things which lead to confusion, to false ideas as to life, its meaning, its purposes and opportunities. And they are far more destructive, in my opinion, than the approach to the "altogether," as *Tribby* called it, which, by the bye, is just as much characteristic of high society, whether at the opera or in the home, as it is of those characters in which a Mary Garden shines and so gives opportunity to certain critics to display their virtuous indignation and work the vocabulary of abuse overtime.

Of course, there is always the possibility that such ballets may be made "proper" to suit the Calvinistic taste, just as it is said that a performance of "La Dame aux Camélias," which we know as "Camille," was made popular in Boston because the two lovers were vaguely referred to as "engaged."

I make the statement on the authority of the erudite chronicler of theatrical matters for *The Sun* and *New York Herald*.

Much has been said, as we know, with regard to the loudness of the orchestra at the Lexington, which some conductors have recognized because of the complaints of inability to hear the singers, and have made apparently futile efforts to remedy.

Perhaps the trouble is not with the orchestra or the conductors. It is my opinion, to which I have come by careful observation, that the house itself is built on false lines, so far as the purpose of opera-giving is concerned, and for that reason I sincerely hope that, if not next season, then later, the Chicago Opera Company will give its season in the Manhattan and not in the Lexington Avenue House.

At the Lexington, if you follow the lines, you will notice that the stage is absolutely cut off, as it were, from the auditorium. The ceiling is flat. The side boxes do not curve in to the auditorium, as they do at the Metropolitan. In a word, it is my conviction that the house is acoustically wrong, and consequently the singers can never be heard to advantage there, while the effect of the orchestra is such as to make it difficult even for the best of them to appear to advantage.

As one lady said to me, who had heard Rosa Raisa in Chicago as well as at the Lexington: "It is impossible to believe that it is the same woman, so far superior was her performance in Chicago." And yet, with all this against her, as we know, this fine artist and singer, with a wonderful voice, aroused enthusiasm.

We are as yet in the infancy of our knowledge of acoustics. The acoustic of the Manhattan is excellent. The acoustic of the Scala in Milan is wonderful. Wherever you are in the house, you can hear a whisper on the stage. And yet, I have been informed that the architect who built the Scala built another opera house from the same plans, with the same materials, and it was not as good—in fact, it was far inferior.

Gossip is still rife with regard to the future management of the Chicago Company, though, as I believe I told you sometime ago, it is pretty certain that Harold McCormick, the multi-millionaire, will continue his support for at least two years more, and that Max Pam, one of the directors, an attorney, will probably have a good deal to say. It has been whispered that Max was somewhat responsible for the repertoire at the Lexington.

So far as the new manager, Herbert Johnson, is concerned, there seems general agreement that the business affairs of the organization have never before been run with such absolute fairness and honesty as they have been since he took hold.

A good deal of fuss has been made in the Chicago papers with regard to stories of graft, complaints of artists that they had been mulcted for all kinds of contributions for claque and other purposes, in which connection the name of Alexander Kahn, closely associated with the late Campanini, has come up. With regard to some of these stories, I can say that they do not state the case correctly. Mr. Kahn has had considerable experience with opera and artists. He proved himself of particular value to Mr. Campanini because of his great knowledge of languages—I believe he speaks at least five, if not six, fluently. Thus he was enabled to be of service to Mr. Campanini in dealing with the artists of these various nationalities.

Then too, I understand Mr. Kahn was accredited as Mr. Campanini's representative to go to Paris and make engagements with certain artists, which he did,

MUSICAL AMERICA'S
:: GALLERY OF ::
CELEBRITIES No. 213



Christiaan Kriens, Noted Composer, Teacher and Orchestral Conductor, Who Has Done Notable Work with the Kriens Symphony Orchestra, Which Was Formed to Give Students Experience in Orchestral Playing, and Also to Allow American Composers an Opportunity to Hear Their Works Performed

and as is customary in such matters, signed contracts in which commissions were to come to him. If that is so, it is manifestly unjust to charge Mr. Kahn with forcing the artists to make contributions when, as a matter of fact, they were simply paying the agent's fee, which is customary in operatic life all over the world.

With regard to the claque, too, that is another matter in which the artists themselves radically differ. Some regard it as an imposition and, like Stracciari, refuse to pay. Others, again, positively prefer to pay a claque, that is, to have a number of people in the audience who start the applause, their reason being that the habitual coldness of the American audience is such as to handicap them in making their best efforts.

The success of Florence Easton, who took Rosa Ponselle's part in "Oberon" the other night at the Metropolitan, is another score for the American singer. You were among the first to call attention to this lady on her return from Europe with her husband, during the war period, and your judgment that she is one of the finest artists this country can claim, has been now triumphantly verified, though it is an open secret that, when she first came, Signor Gatti was not disposed to engage her, and only did so after her memorable success when she appeared with the first band of American singers at the Lyceum Theater some three or four seasons ago.

There is one quality which I am glad to see the critics are recognizing in Miss Easton, and that is her splendid diction. Aldrich of the *Times*, never disposed to be enthusiastic, does not hesitate to state that "her diction has no equal among Mr. Gatti's women singers and no superiors among the men." This is high praise and is deserved.

True, Miss Easton has not what is called a great voice, but she is an artist to her finger tips, and she has that wonderful certainty in all she does (which is very different from the assurance of a débutante) that is so grateful to her auditors. She never seems to strain for an effect, to get out of the picture, in order to secure applause.

The Zoellner Quartet, an organization which for many seasons has carried to all parts of the United States the message of beauty which lies in string quartet music, gave a concert recently in Chicago at Orchestra Hall, the home of the Theodore Thomas Orchestra. Some mod-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

ern music by Jan Brandts-Buys (Romantic Serenade Op. 25) caused W. L. Hubbard, critic of the *Chicago Tribune*, to head his review thus: "Serenade sounds like call of the midnight cats," though praising the admirable work of the Zoellners very highly.

Some few seasons ago the Zoellner Quartet gave this work its first performance in New York. H. E. Krehbiel, in writing about the "Romantic Serenade" made the remark that it was like "pouring new wine into old bottles" and liked the work.

As the Serenade was written about ten years ago and is not at all ultra-modern, Mr. Hubbard's speaking of it almost as a futurist composition seems to indicate that Chicago is not ahead of New York, musically.

Henry Hadley has been much in the public eye of late. He got a wonderful reception at the Philharmonic concert, and also when he conducted his opera, "Cleopatra's Night," at the Metropolitan, also when he conducted his "Othello" at the Philadelphia Orchestra concert. His symphony, which was produced, is not new. I believe he wrote it some twenty years ago.

These guest performances to large audiences have proven that Mr. Hadley may be justly proclaimed as a conductor of unusual ability. Many consider that he is the best American conductor we have to-day, whether of symphonic works or of opera.

So impressed have some friends of the American musician and composer been with Mr. Hadley's work that there is a movement now in progress which may lead to the establishment, either in Brooklyn or in Newark, N. J., of a local symphony orchestra, for which Mr. Hadley, if the movement is successful, will be unquestionably offered the conductorship.

The more we go into the question, the more it is becoming apparent that we have the talent in this country, if we will only give it opportunity. And that is all that has ever been fought for.

As a composer, Mr. Hadley's ability and superior talent have long been recognized. As a conductor, when he was out in San Francisco, as the predecessor of Hertz there, he showed his metal, that he can rank with the best there are.

Why should such a man be wandering around without an orchestral home, when conductors nowise superior to him have secured comfortable berths.

Perhaps the day will come when even the wise men who run the Boston Symphony Orchestra will realize that it is about high time for them, when opportunity comes, to select an American for the position of conductor, instead of fine-combing Europe to get one.

The importance of diction is not only being demanded on the operatic, but on the dramatic stage. I notice that in a review of Philip Moeller's new play, "Sophie," which was recently presented at one of our local theaters, J. Rankin Towse, the veteran dramatic critic of the *New York Evening Post*, while commending the impersonation of the title rôle of the play by Emily Stevens, a very talented actress, says of her:

"She has spirit and animation, too little freedom or variety of gesture or expression, while her utterance is so faulty that much of her speech was incomprehensible, even to those who sat almost at her feet."

Actors, actresses and singers never seem to realize how much greater effect they would have on their audience if the audience could understand what they were saying or singing, that is, presuming that they were talking or singing in the English language.

Another prodigy!

According to Lincoln Martin of the Philadelphia *North American*, "a chubby little boy in black velvet jacket and knickerbockers, walked out on the stage of the Academy of Music last night, carrying a violin, and bowed comfortably to the audience that jammed all the galleries and lower floors, and became later wildly enthusiastic."

It is said that he has only had two years' study, and yet is already able to tackle an ambitious musical program. However, Martin restrains his enthusiasm by saying that in ten or fifteen years, when the boy learns to play in the key and strengthens his technique, he may become a really fine violinist.

The other Philadelphia papers were all enthusiastic about the prodigy. Well, how many of them ever get anywhere?

By the bye, with regard to Signor Gatti's recent pronunciamento in which he stated not only his reasons for returning the works of Wagner to the Metropolitan stage, but also gave his views of the purpose of opera, there seems to be a pretty widespread belief that while the skin and head of that pronunciamento were those of the distinguished and able impresario, the voice was that of Monsieur Billigarde, the press agent.

Mebbe!

Not only the public, but the critics seem to be taking more and more to Rimsky-Korsakoff's "Coq d'Or," which when it was first produced was received with an attitude of more or less complacent indifference, indeed, some went so far as to say they were rather bored. But this very clever satire on autocracy is beginning to win favor, as it is beginning to be understood, so that it has become a drawing card, and thus has vindicated the wisdom of Mr. Gatti's judgment in producing it.

I think it is Finck of the *Post* who calls attention to the fact that in Russia the censor did not permit this performance during the lifetime of the composer. That was natural. And it is said that the vexation caused by the censor's attitude hastened the composer's end. He died in 1908 of *angina pectoris*—the same malady which, aggravated by the failure of "Carmen," killed Bizet.

It strikes you rather curiously, doesn't it, to read to-day that the failure of "Carmen" killed its talented composer. Rather detracts from the infallibility of the critics, doesn't it? "Carmen!" When it can be said that a singer like Minnie Hauk, who, by the bye, gave the first performance of that rôle in New York, played it over 500 times. "Carmen!" One of the most popular, dramatic operas that we have.

Otto Goritz, at one time a popular member of the Metropolitan Opera Company, has sailed for Hamburg by the American liner *Mongolia*, accompanied by his wife and two daughters. During the latter part of his career here, he was undoubtedly a very great favorite, particularly with our German population, and won some notable successes in the rôles that fitted him, of which *Beckmesser* in the "Meistersinger" was one. He was also excellent as *Papageno* in the "Magic Flute."

He came into unpleasant notoriety after the great world war began, when a German spy was traced to his apartment, though he explained that by saying that the spy had come to call on his cook. Later, as it is known, he aroused universal indignation through the report that at a birthday party at Mme. Gadski's house he had recited some ribald verses in jubilation over the sinking of the *Lusitania*.

Then for a time he passed into oblivion, to emerge as one of the principal organizers of the season of German opera which it was proposed to give at the Lexington Theater, and which season was abandoned after public protest and by order of Mayor Hylan, when it became evident that it was to be used as propaganda.

Goritz was a fine artist in his particular line, and what is commonly called a "good fellow"; that is to say, he could sit down tell stories and consume an unlimited amount of beer, and afterwards of champagne. But he was never American, in any sense. That is to say, he never tried to understand this country. He remained, like many of his compatriots, a German in a foreign land, whose habits, manners and customs he despised, whose language he disdained to speak.

Well, he is gone, though I think he will never make the money in Germany that he made in this country. Perhaps, however, the Huns may acclaim him as a martyr and a hero.

Otto H. Kahn, the banker and the musical *Maecenas* of New York, left for Europe last week. He said that he would be away two or three months, was going to visit England, France, Italy, but most emphatically he would not visit Germany. I applaud his wisdom.

Not long before he left, Mr. Kahn did a very gracious thing in inviting, as Chairman of the Board of Directors, Henry Hadley to conduct a performance of his opera, "Cleopatra's Night," in the doing of which our friend Hadley scored one more success. I understand that Mr. Kahn's attention was drawn to the matter by Mrs. John R. MacArthur, a lady of means and high social standing, who

was at one time chairman of the music department of the National Federation of Women's Clubs.

Mr. Kahn's temporary absence from the scene will no doubt throw consternation into the hundreds of beauteous and talented ladies who come to New York in the belief that he can, by a wave of the hand, transform them into Patti or Melba or Galli-Curci. I do not know how many beauteous virgins ambitious of operatic honors there are on the books of the Metropolitan, with all kinds of social and financial indorsements, but I believe it runs into the hundreds. However, every now and then a few of them get a chance, even if it does not go beyond appearing as the "joy of understanding" in the "Blue Bird."

Apropos of the "Blue Bird," reminds me that the sweet and charming little lady, Mary Ellis by name, who appeared as *Tyltyl*, one of the children in the "Blue Bird," and whose performance was very remarkable owing to its absolute simplicity, modesty and truthfulness to type, has been and gone and done it.

What has she done? She has gotten herself married, to a very bright and handsome young American.

That was a very interesting story in the *New York World* last Sunday, in which an occurrence that happened at a luncheon party in East Orange, N. J., was described by M. G. Ackerman. The host was Edison, the great inventor. The guest was E. Robert Schmitz, musician. It seems that Schmitz had played something by Debussy, and that Edison had expressed himself as being in a state of mental 50-50 with regard to Debussy's music. Schmitz replied that Debussy himself was 50-50 when he heard his own music on the piano, and had said that he was dissatisfied with the way the piano rendered his compositions, and that he really wrote for an instrument in advance of the piano. This, it seems, interested Mr. Edison, who said that evidently Debussy's work anticipated a new instrument. Schmitz replied that it should be remembered that Bach wrote for an instrument in advance of his own, for his fugues were certainly beyond the capacity of the thin-toned, clinking clavi-chord of the time.

This reminds me that Beethoven never really heard his own music, if you can recall the kind of tin-pan instrument the piano was in those days, and how the orchestra of his time was beneath the orchestras of to-day, particularly those of our great symphony organizations.

During the conversation with Schmitz, Edison said that he wanted the piano to have a quality which it did not have as yet, which would put an end to the hammering, where a note or a chord could be sounded without the initial bang; a piano note that will attack smoothly, as a violin note does, or a flute note, that may be swelled and yet offer true, vibrating string quality. Edison said he had long thought of this.

Which reminds me that I have often thought how the jarring sounds that come from the piano when it is pressed beyond its natural limitations by the artist or virtuoso, could be avoided. For, like the human voice, every instrument has its limitations. And that is why I have no respect for the piano pounder; no respect for the violinist who wants to bring a 'cello tone out of his Strad, or for the 'cellist who tries to tickle the ear with marvellous cadenzas which are wholly inappropriate to the instrument.

In the conversation with Edison, Schmitz the musician said that during the war, while he was at the front, he had discussed with prominent engineers the possibility of revolutionizing the piano through electricity.

The noted Lotus Club, of which the veteran newspaperman, Chester S. Lord, formerly of the *New York Sun*, is now the president, is about to celebrate its fiftieth anniversary. This club, you remember, was founded on the lines of the old Savage Club in London. Since its start it has done a great deal to further the careers of musicians, painters, writers, and has held many interesting art exhibitions. And above all, it has done much, through the generous hospitality which it showed not only to distinguished Americans, but to visitors of note from across the seas.

One of the first guests of the club was the composer, Jacques Offenbach. Those who remember his visit recall that he wore peculiar eyeglasses, with a black ribbon, had long white side whiskers, could not speak a word of English, but by his wonderful gestures made himself understood, and delighted everybody when he was at the club's piano, after they had dined together.

The members of the Boston Symphony Orchestra seem still to be in a state of violent agitation, the last report being to the effect that thirty members of the orchestra had declined to play until Fradkin, the concertmeister, had been reinstated on his job.

It seems Fradkin did not rise when Conductor Monteux motioned to the orchestra to stand in acknowledgment of the applause. Fradkin remained seated, his explanation being that he thought the applause was for the conductor and not for the orchestra. This is rather hard on the orchestra, as at present constituted.

Underlying the trouble, it seems to me, is the very definite question as to whether the Boston Symphony Orchestra, which has hitherto been a foreign element in this country, should become Americanized. Should its members, like those of the other leading symphonic organizations, join the union of musicians, or should they remain something apart? During the late Major Higginson's time, of course, the musicians had to remain apart or they would have had to leave the orchestra. But things are different now. Times have changed. The stranglehold the Germans had on our music and musicians has been cut forever. And the time has come for the orchestra to be not only unionized, but Americanized.

The great obstacle to-day seems to be Judge Frederick P. Cabot, the president of the board of trustees of the orchestra, who appears to take the position that the late Major Higginson took. But what the people of Boston, as well as of the country, were content to accept from the hands of the public-spirited, wealthy Higginson, they are not, perhaps, willing to accept from the hands of Judge Cabot and his associates.

When at the Philharmonic Society's concert the other day at Carnegie Hall, Albert Spalding was in the middle of the Andante of Saint-Saëns's B Minor Violin Concerto, and the G string of his wonderful Guaneri snapped, Spalding, without a moment's hesitation, turned, took the violin of Alfred Megerlin, the concertmeister, and continued playing the movement, he received more applause and more notice from the press, than if that string had stayed unbusted.

We do like the unusual or sensational. And above all, I think the critical public is disposed to admire the self-possession of a man who, in a situation that is trying to the nerves, is found to be equal to the occasion and able to rise to it without any effort whatever.

Spalding more and more justifies the criticism I made of him years ago, which was to the effect that he was unquestionably the best violinist we have ever produced, but that he would surely proceed to a higher standard of accomplishment than he displayed at the time. And this is just what he has done. Spalding was always a student outside his violin playing. And it is precisely that element in his make-up which, with some globe trotting, has helped to make him the great artist he undoubtedly is to-day. Some time ago the turning point, so far as his drawing power was concerned, was made in his career, and now he is not only recognized as a great artist by the press and music lovers, but the box office tells the story that he has arrived and gotten there with both feet.

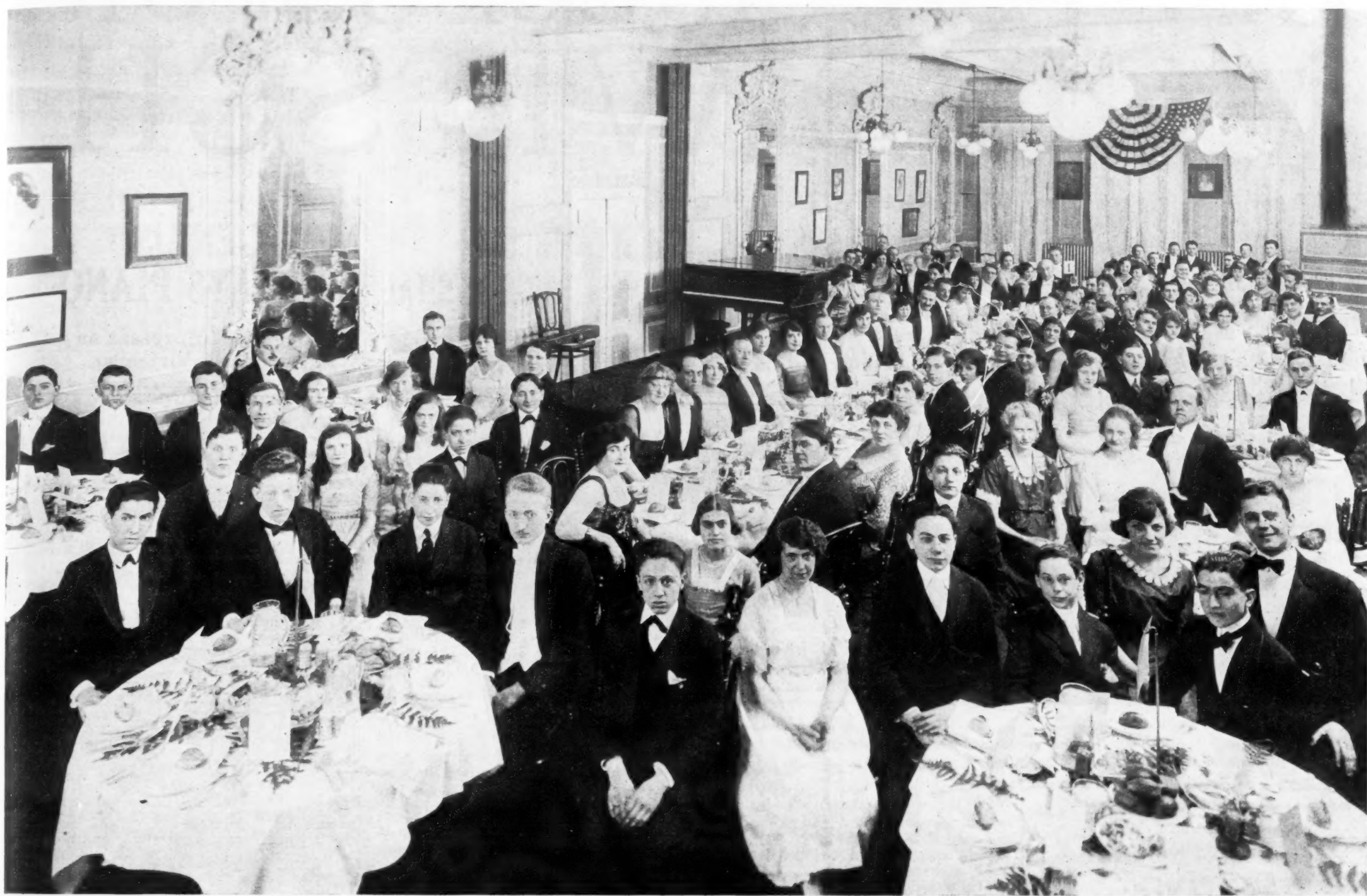
All kinds of reasons are being given for the abominable weather we have been having through February, and now into March. Some have blamed the conjunction of the planets, which was supposed to have upset things generally. Others have put the responsibility upon "sun spots." But it has remained for a distinguished Moravian weather prophet near Auburn, N. Y., to insist that the blizzards are the result of "too much jazz." This prophet, by name Michael Delaney, tells us that the cause of the blizzards was that the upper air currents were heavier than normal, and this was brought about by the large number of social doings with bands and orchestras playing jazz this winter. Musical vibrations help to keep the air heavy, says Delaney, bringing down the storm clouds.

One reason is as good as another. Perhaps that is why the Chinese, I believe, in a storm set off a lot of firecrackers and bang their brass drums, to drive away the demon that they think is the cause of all the trouble.

Perhaps, after all, it is only Nature's way of keeping up the balance of temperatures, but then, it may be that the High Cost of Living has made the elements angry, and so they have treated us to a deluge of snow and sleet, to express their disgust, says Your

MEPHISTO

Kriens Symphony Club Celebrates Its Eighth Anniversary



Dinner of the Kriens Symphony Club at the Hotel Brevoort in New York on the Evening of Feb. 28

THE Kriens Symphony Club, of which Christiaan Kriens, the well-known violinist and composer, is the conductor, celebrated its eighth anniversary with a dinner at the Hotel Brevoort, on Fifth Avenue, on Saturday evening, Feb. 28. Nearly a hundred members of the orchestra attended. Among the invited guests were Mr. and Mrs. Kriens, the Hon. Murray Hulbert and Mrs. Hulbert, Signor Fernando Carpi, the Misses Kieckhoefer, Mme. Gina Viafora, Gianni Viafora, Miss A. Braham, Walter Chapman of Memphis, Virginia Rea, Mr. and Mrs. John C. Freund, Dr. Edward Miller, Mr. and Mrs. E. F. Foley, Mrs. Christine Brunke, Mr. and Mrs. Clarence McMillan, James J. Moylan, Mme. Matja Niessen-Stone, E. Recklin, Alice and Adele Keschelak, Mme. Hannah Brocks-Oetteking, Mr. and Mrs. George H. Overbeck, James J. Gallagher, Miss Freund, Mrs. Emma K. Burns, Mr. and Mrs. E. Strauss, S. S. Lontos, Mme. Leila Gardner, Marjorie Freund, and Reginald Burns.

After the dinner John C. Freund spoke of his interest in the organization, and particularly of the devotion of the conductor, Mr. Kriens, who, he declared, is doing a notable work in giving opportunity to musicians, especially young ones, to get experience in the way of playing with an orchestra, and in affording the opportunity for composers to have their own works produced. He stated that we shall never be a musical country till we make our own music, and do not merely depend on foreigners. And that meant that we must educate our own musicians.

He then gave a brief account of the growth of interest in music in this country and of its particular development in the last two or three decades. He showed that we lead to-day in our musical industries, in quantity and quality, in our operatic performance, with our symphonic orchestras and bands. We spend more for music and musical industries and musical education than the rest of the world put together. So the time had come, he said, for the declaration of our

musical and artistic independence, that we should no longer be obsessed with the craze for everything and everybody foreign, irrespective of merit. At the same time it is incumbent upon us particularly to make the proper foundation, and this could only be done by introducing music into the public school system, by encouraging our own talent, and particularly in the way of educating our young musicians and in giving them an opportunity for a hearing.

Advance Agents of Culture

He told the members of the orchestra that whether they knew it or not, whether they liked it or not, they were part of a great national movement. They were advance agents of culture. They represented that wonderful force, that civilizing, humanizing force, music, which would go far to answer the great world cry of to-day, "We want a better life!" Mr. Freund was warmly applauded at the close.

The Hon. Murray Hulbert made a brief address, in which he said that he thought the American people were particularly susceptible to cultural, artistic influences. What they lacked had been leadership. When leaders appeared, especially such men as the editor of *MUSICAL AMERICA*, it was quickly proven that the American spirit would respond.

He showed how through the assistance and inspiration of Mr. Freund, he and others had become interested, with the result of the giving of the series of concerts known as the Mayor Hylan People's Concerts in the parks and school buildings. In building the new docks for the city, he said he hoped to be able to have them constructed in such a way that the roofs would be available, especially during the heated term, for the masses of the people to hear some good music and get a breath of fresh air.

Mr. Hulbert's scheme was enthusiastically received.

Mr. Kriens Tells of Orchestra's Growth

Mr. Kriens, in response to a toast in his honor, gave a very interesting account of the origin of the orchestra, how it had come up from very small beginnings and

grown till to-day it is an organization of about 125 members, who meet together once a week to practise. He spoke of the enthusiasm with which the young people worked, and of his own devotion to the cause. He said that the Kriens Club differed from many other organizations which, when they were formed, the first thing to do was to raise the money to pay a conductor. He himself had so far not been able to secure any emolument from his work. In fact, he had contributed very considerably to the support of the orchestra.

In this country, he said, private munificence must be looked upon to support talented young musicians and give them an education, which in Europe, and especially in Holland, was done by the government. It was lamentable, really, to think that this great country has as yet given no recognition whatever to music and the arts. We have no Ministry of Fine Arts. But with the work being done by the Musical Alliance, of which Mr. Freund was the president, he hoped to see that accomplished within the next few years, and recognition given to the cultural influences, which is so much needed.

Marie Kieckhoefer responded to the toast, "The Music League of America," of whose work she spoke briefly.

S. S. Lontos responded on behalf of the orchestra, spoke of its growth and the interest taken in it by the members. He then described a little experience that he had had last summer, when he happened to miss a train and found himself forty miles away from nowhere, in a little village. He had found shelter in a small farm house. Not wishing to go to bed with the chickens and the people there, he had asked the good lady of the house if she had anything that he could read, when to his great astonishment she handed him the last copy of *MUSICAL AMERICA*.

An Enjoyable Musical Program

After the various addresses a musical program was rendered, started by Walter Chapman, a very talented pianist, who has recently come up from Memphis. He

played a Chopin Mazurka and Nocturne, and the Polonaise in E Major by Liszt, with musicianly understanding, and was applauded again and again. It is understood he will soon give a recital in Aeolian Hall.

Virginia Rea sang to the delight of the audience "Una Voce poco fa." Miss Rea has been a member of the Society of American Singers, at the Park Theater, where she won considerable praise. This young lady, who has a charming personality, has unquestionably a future before her. She responded to an enthusiastic encore with a ballad "Do You Believe in Dreams?" Miss Rea was chosen out of fifty applicants when the Music League of America held a contest, the judges being behind a screen.

Miss A. Braham, a very talented violinist, who has just arrived from London, virtually made her debut. She played a Londonderry Air, arranged by O'Connor Morris. She followed with the Brahms Hungarian Dance. She also was generously applauded.

Mme. Niessen-Stone, the well-known vocal teacher, sang some songs by Mr. Kriens, to the great pleasure of those present, and was followed by Mr. Kriens himself, who played some of his own compositions on the violin, with such exquisite grace, such refined musical tone, that showed him to be a master and aroused a furore. After him came Mme. Oetteking, who sang one of Mr. Kriens's compositions, to the accompaniment of piano and violin.

The musical program was concluded by Signor Carpi, of the Metropolitan, who sang "Una Furtiva Lagrima" from "L'Elisir d'Amore," "The Dream" from "Manon" and finished with a Venetian Serenade. The audience was so enthusiastic that they were loath to let him leave the platform, though he told them that he had risen from a sick bed.

The evening was an inspiring one, and will long be remembered by the members and friends of the club. During the evening Mr. and Mrs. Freund were presented with a handsome floral piece, in recognition of their interest in the orchestra. L. S.

BOSTON SUCCESS OF MOISEIWITSCH



Boston American, Feb. 24, 1920.

RUSSIAN PIANIST DELIGHTS AUDIENCE

Benno Moiseiwitsch, the Russian pianist, proved to an enthusiastic audience which greeted him at Symphony Hall, at his first recital in Boston, that he is indeed the pianist of the very first rank that critics and public in London and New York have declared him to be.

The program was long and exacted from the pianist technical skill and musical intelligence of the highest type. It began with the Prelude in C of Bach, and Beethoven's "Appassionata" sonata, which showed Mr. Moiseiwitsch to be a thoughtful and individual interpreter of the classics.

With the Schumann "Carnival" and the Brahms' "Variations on a Theme by Paganini," his other long numbers, the impression was the same. He did not render them, or try to render them, exactly as Paderewski, Godowsky, Hofmann or any other great virtuosi does, but he made the listener feel that here, at last, was another pianist big enough to set a standard by which to judge the performance of lesser recital givers.

His technique was phenomenal, and the audience was dazzled by it into clamoring for repetitions of two ultra modern numbers, by Stravinsky and Palmgren.

Boston Herald, Feb. 24, 1920.

BOSTON HEARS MOISEIWITSCH

Remarkable Pianist Gets Enthusiastic Reception in Symphony Hall

A FINE CRESCENDO IN BACH PRELUDE

By PHILIP HALE

Benno Moiseiwitsch, pianist, played in Symphony Hall yesterday afternoon for the first time in Boston. His program was as follows: Bach, Prelude in C; Beethoven, Sonata Appassionata, op. 57; Schumann, Carnival; Rachmaninoff, Prelude in B minor; Stravinsky, Etude in F sharp; Palmgren, Refrain de Berceau and Bird Song; Chopin, Nocturne in E minor; Brahms, Variations on a theme by Paganini.

Mr. Moiseiwitsch is a remarkably fine and interesting pianist. His program was unusual in this respect: he began with Bach's famous prelude from "The Well-Tempered Clavichord," which was a courageous act; and for a final selection he chose Brahms's Variations, which made one doubt whether he has a keen sense of humor.

His audacity in beginning with Bach's Prelude was rewarded. The audience at once recognized the musical taste and the equality and also the quality of his finer work. This recognition was as hearty as it was prompt.

Mr. Moiseiwitsch is a master of dynamic gradations. This was shown not only in the Prelude, where he made a most skilfully contrived crescendo, which did not become in the climax too forcible, but continually in the selections that followed. His piano and pianissimo remind one by their tonal beauty, their clarity, their suggestion of reserve force of Vladimir de Pachmann, when he is wholly in the vein.

Mr. Moiseiwitsch is more than a virtuoso of supreme technical ability; he is an engrossing interpreter, one that appeals to the soul as well as to the ear. Everything that he does has been carefully considered, but in performance there is the appearance of spontaneity, an appearance that carries conviction; so that, listening to him, one forgets the personality of the player; there is no inquiry into his rationality or his antecedents; the audience simply hears enchanting interpretations, which are individual, but not extravagant. There is no thought of a pianist endeavoring to differ from others in his conceptions and his readings.

Take the "Carnival," for example, as it was played yesterday. This suite of little pieces, so eminently Schumannesque, has been performed here so often that the hearing of it has become as perfunctory, as the performance in too many instances; but as Mr. Moiseiwitsch interpreted it, the music was fresh and beautifully capricious, and even the titles that Schumann added after he had written the suite were for once charged with romantic significance.

An audience of good size was most enthusiastic. Mr. Moiseiwitsch should be heard here many times. Will there be no opportunity for him to play with the Symphony Orchestra?

Boston Globe, Feb. 24, 1920.

MOISEIWITSCH IN STIRRING RECITAL

New-Comer Proves Pianist of Very First Rank

Benno Moiseiwitsch proved to the enthusiastic audience which greeted him at his first recital in Boston yesterday afternoon that he is indeed the pianist of the very first rank that critics and public in London and New York have declared him to be. Symphony Hall was only half filled, but the applause sounded like that of a capacity audience.

The program was long and exacted from the pianist technical skill and musical intelligence of the highest type. It began with the Prelude in C of Bach, and Beethoven's "Appassionata" sonata, which showed Mr. Moiseiwitsch to be a thoughtful and individual interpreter of the classics.

Exception might be taken by a believer in the essentially classic qualities of Beethoven to his conception of the first movement of the sonata. He made it impassioned in its restless impetuous outbursts. But the passion did not, as it usually does when romanticising players attack this sonata, seem petulant and effervescent. Moiseiwitsch's interpretation of Beethoven and of everything else has an authoritative quality which makes the listener willing to abandon his preconceived opinion and accept a version different from his own mental ideal.

With the Schumann "Carnival" and the Brahms "Variations on a Theme by Paganini," his other long numbers, the impression was the same. He did not render them, or try to render them, exactly as Paderewski, Godowsky, Hofmann, or any other great virtuosi does, but he made the listener feel that here, at last, was another pianist big enough to set a standard by which to judge the performance of lesser recital givers.

His technique is phenomenal, and the audience was dazzled by it into clamoring for repetitions of two ultra modern numbers, by Stravinsky and Palmgren. He never blurs a note, never pounds, never loses the lustrous tone which is his rarest merit, and, best of all, never forgets that technical skill is not an end in itself, but always subordinates it to the attempt to convey the musical thought that was in the composer's mind.

His manner on the platform is quiet and a bit aloof. He attends strictly to the business in hand without playing to the gallery by putting on the airs and graces supposed to go with pianistic virtuosity. One forgets the player and thinks, as he obviously does, only of the music.

There should be no doubt of his future popularity with every discriminating concert goer. Successors to Paderewski and de Pachmann do not arrive every day.

Boston Post, Feb. 24, 1920.

NEW GENIUS PLAYS PIANO

Moiseivitch Impresses as a First Rank Virtuoso

BY OLIN DOWNES

Benno Moiseivitch, the Russian pianist, who had unusual successes in Europe, made his first appearance in Boston yesterday afternoon in Symphony Hall. A youthful virtuoso of prodigious technical capacity, he is also an admirable musician, and qualities of poetic interpretation were as evident in his playing as more virile and intellectual characteristics.

Mr. Moiseivitch is to be counted among the great pianists of the day. He is of that rank. His programme was too long, too ponderous in places. One might agree or disagree with his personal interpretation of this or that passage. Agreement or disagreement is immaterial when a genuine musician is before us. He is a man with a right to his own opinions, his own conceptions. He interprets music in which he is interested in a manner always authoritative, suggestive, significant, and in a spirit certain not to belittle the message of the composer.

We would that Beethoven's Sonata appassionata, Schumann's Carnival and the Brahms-Paganini variations had not been on one programme, which it took two hours to play. But the beauty of Mr. Moiseivitch's tone, his masterly phrasing, his sense of musical structure, his modesty and sincerity as a musician made a deep impression. He had the attention of his audience throughout the concert. He accomplished singularly beautiful things when the occasion warranted, while in music of a dramatic or heroic cast he remained simple, sincere, not a ranter, not a poseur who makes a big noise and thinks thus to impress the public.

The shorter pieces on the programme were full of interest. The B minor prelude of Rachmaninoff—we believe from his opus 135—is one of the best pieces which the Russian composer has produced in this form. It could be a page from Dostoevsky's "House of the Dead." It could have been made a pompous, pretentious thing, but Mr. Moiseivitch gave the piece the acme of beauty and refinement of proportion, and played with deep feeling, with introspective emotion, which would have gratified the composer.

Stravinsky's study is very clever and effective. Little pieces of Selim Palmgren, the Finnish composer, a lullaby and a bird song, a kind of humorous study based on motives suggestive of bird calls, were ingenious and delightful. Chopin's E minor nocturne was given more than its due, for it is not as strong a composition as other of Chopin's works, and it proves again that Chopin was wise in not having published during his life-time this posthumous composition.

Perhaps in the Brahms-Paganini variations there was lacking the supreme "diablerie" which Mr. Paderewski, for instance, puts into this music. It sounded a little more like a technical tour de force and a little less like a wanton display of incomparable genius in the transformation of a motive than one would have wished. On the whole, however, this was an engrossing concert, one attended by a good-sized audience, which recalled the virtuoso again and again.

Management: Wolfsohn Musical Bureau, 1 West 34th Street, New York
MASON HAMLINPIANO

BALTIMOREANS HEAR OWN COMPOSITIONS

Peabody Alumni Present
Their Works—Strube Offers
A Native Novelty

BALTIMORE, March 7.—John Alden Carpenter's suite, "Adventures in a Perambulator" was the novelty on the program of the seventh concert given this afternoon at the Lyric by the Municipal Orchestra, under Gustave Strube. The impressions of this precocious infant as musically depicted in this fanciful score did not fail to make their imprint. Weber's overture to "Euryanthe," Liszt's "Le Préludes" and Thomas's "Mignon" Overture gave the orchestra full opportunity of disclosing the splendid qualities that seem to grow with each concert. The gavotte from the E Major Violin Sonata which has been transcribed for strings by Bachrich proved conventional. With the presentation of the aria, "Deeper Still," from Handel's "Jephta," and the prayer from Massenet's "Le Cid," the tenor soloist, Arthur Hackett, gave much pleasure to a capacity audience. Mr. Hackett's singing indeed was interesting, despite the evidence of recent illness.

Lovers of chamber music turned out in force on Friday afternoon, March 5, at the Peabody, to hear the initial program played by the new ensemble organization, the Hans Letz String Quartet. A reading of the Beethoven Op. 95 and the Andante from the Schubert Quartet, "Death and the Maiden," gave the audience convincing proof of the fine ideals that Mr. Letz and his associates are following. Beauty of tone, technical skill and a certain fervent atmosphere in each interpretation were the substance of the individuality of expression of this stringed organization.

That Baltimore has a colony of composers worthy of native distinction was made evident at the Peabody Conservatory with the seventh manuscript evening given March 3 by the members of the Peabody Alumni Association. Such a program as was presented would be a worthy representation for any institution, but alas, our local press and the public as well seemed ignorant of any effort made in the interest of creative art. However, this lack of publicity did not prevent the participants from giving their best efforts toward the launching of many original scores and the audience showed its appreciation and taste to an encouraging degree.

Clement Haile's Trio for violin, 'cello and piano, played by Hendrik Essers, Margaret Day and the composer has many features of melodic and rhythmic interest. Three songs by Mamie J. Itzel, "November Afternoon," "The

ALL'S RIGHT WITH THE TELLEGENS



Photo Bain News Service

ALL'S right with the world, and with themselves, judging from this photograph of Geraldine Farrar and her husband, Lou Tellegen. The artist-couple were snapped as they were about to set out for a spin in winter-bound Manhattan.

White Lilac" and "The Summer Song," sung by Nellie Norris Lukens, were flowing and free in treatment. A piano sonata of Otto Ortmann, played by Austin Conradi in colorful style, had the stamp of authority about its structural devices. Two organ preludes by Katherine Lucke were well conceived for the instrument. "The Sea Gypsy" and "Dusk at Sea," sung by Louise Schroeder, were from the pen of Helen Weishampel. Mary Carlisle Howe earned recognition of her three piano preludes through the buoyant playing of Colin McPhee. Edith Cole's songs, "Fern Song," "Dream Boat" and "Lullaby" were pleasing, and Marie Louise Welch's song, "Happiness," carried its message with rollicking style. These songs were sung by Irma Payne. A Fantasy for violin, by Abram Moses, is written with true appreciation for the capacity of the instrument and the harmonic treatment is rich enough to suggest an orchestral background. Howard R. Thatcher's setting of a sacred poem, "I Have Closed the Door," for vocal quartet and organ, sung by Louise

Schroeder, Mrs. Frank Addison, George Pickering and Richard Bond, with the composer at the organ, sounded resonant and effective. The vocal treatment is polyphonic and the interlacing of parts adds interest to the composition.

Each number of this program had been submitted to a reading committee consisting of Harold Randolph, director of the Peabody Conservatory; Eliza McCormiak Woods, and Franz C. B. Bornschein, having been entered with sealed envelopes bearing the composers' names. F. C. B.

Operatic Favorites Score in Monte Carlo

MONTE CARLO, Feb. 18.—Vanni Marcoux, who has been appearing with such conspicuous success in "Faust," "Don Giovanni" and Massenet's "Don Quichotte," will create the baritone rôle in Février's "Blanchefleur," which will shortly have its first performance. In April Mr. Marcoux will also create the name part in "Lorenzaccio" by de Moret. Massenet's "Manon" recently had a

splendid production with Lucrezia Bori in the name part, Muratore as *des Grieux* and Messrs. Journet and Crabbé also in the cast. PIERRE BOREL.

Berkshire Quartet Cautions Composers

Through a misunderstanding in the rules of the competition being held by the Berkshire String Quartet many composers have been sending in merely the scores of the quartets submitted instead of the scores and parts. In a recent announcement Hugo Kortschak draws attention to this detail and requests that all those competing send in the parts as well as the score, as the prize composition is to have public performances.

SAN FRANCISCO, CAL.—The Extension Division of the University of California is presenting a splendid list of artists to the musical communities of the State and furnishing programs of unusual interest at a price which is available for all. Julian R. Waybur, who is in charge of the movement, is doing much to develop the interest in music in the smaller towns.

YEATMAN GRIFFITH

RECOGNIZED AUTHORITY ON VOICE PRODUCTION AND THE ART OF SINGING

RECENT TRIUMPHS

FLORENCE MACBETH

PRIMA DONNA COLORATURA CHICAGO OPERA ASS'N.

LENORA SPARKES

LYRIC SOPRANO METROPOLITAN OPERA.

ALICE MONCRIEFF

CONTRALTO, ORATORIO, CONCERT.

"MACBETH TRIUMPHS IN OPERA".

"Unquestionably the foremost coloratura soprano this country has ever produced". New York Globe.

"Her voice . . . ease of production, clear ringing upper notes, facile technic, beauty of tone, faultless in pitch, crystalline in execution, exquisite in interpretative spirit". Chicago Tribune.

"A NEW CONCERT STAR AND A BRILLIANT ONE". New York Recital.

"Miss Sparkes' voice warm in quality and easily produced . . . she sang everything well and some things superbly". New York Tribune.

"Her glorious voice, heard at its excellent best . . . she disclosed new and precious vocal qualities". New York Morning Telegraph.

"SCORES BRILLIANT SUCCESS IN FIRST NEW YORK RECITAL".

"Miss Moncrieff's voice is smooth and uniform in timbre, is easily produced, is used with taste and discretion". New York Tribune.

"She sings with assurance. Her art is mature, technic excellent. Every word carries, every phrase is rounded". New York Herald.

SUMMER CLASSES

For Artists, Teachers and Students, from June 14th to August 14th.

Special Classes for TEACHERS AND STUDENTS.

Assistant Teachers: EUPHEMIA BLUNT, HARRY C. THORPE

STUDIOS: 318 WEST 82nd ST., NEW YORK CITY

Phone 8537 Schuyler

MAE GRAVES ATKINS

SOPRANO

THE "FIND" OF THE PRESENT CHICAGO SEASON

WINS UNUSUAL COMMENDATION IN RECITAL, KIMBALL HALL, CHICAGO, FEB. 17, 1920

Marcella Sembrich's prediction that MAE GRAVES ATKINS would become a great artist has been conclusively demonstrated many times the present season! Chicago critics unanimous in their praise of her work in recital.

THE CHICAGO DAILY TRIBUNE— W. L. HUBBARD

Mae Graves Atkins Shows Rare Powers in Song Recital

A more than usually enjoyable song recital was given last night in Kimball Hall before an audience which filled the concert room. The singer was Mae Graves Atkins, a soprano, who was heard in the latest Apollo Club concert, but had little opportunity there to demonstrate her powers as vocalist and interpretative artist.

She disclosed herself as the possessor of a voice wide in range, the higher tones of which are peculiarly resonant and powerful, but the schooling of which has been such that the abundant vocal material is under fine control and is capable of light, delicate use in pianissimo and soft sustained work, as well as in climaxes that demand positiveness and volume.

Breath control, tonal attack, shading and graduation of tone, coloring of the voice to suit interpretative needs, sustaining of any tone softly as well as at full voice, all these are at the singer's command and make her a recitalist of no ordinary abilities.

Interpretatively, too, she shows the results of excellent schooling which has developed and shaped natural gifts that clearly were of worth. She catches the mood and meaning of a song and translates them with convincing eloquence to her hearers, and her diction in both French and English is admirable.

CHICAGO DAILY JOURNAL— EDWARD C. MOORE

Mae Graves Atkins appeared as soloist with one of the more exalted choral organizations last week, and gave a song recital at Kimball Hall last night. The two appearances, being dissimilar in character, gave an idea of her musical assets, which are decisive, from two different angles.

First among her merits is to be counted a soprano voice of exquisite quality. It is an unusually fine gift, and one which she should seem to have burnished into a high state of efficiency. It is true to pitch; it is even in quality throughout a wide range, and it is flexible to the point of responding to any demand put upon it in either of its public manifestations.

Mrs. Atkins has also the manner of a well-informed musician in her attitude toward her music.

A singer approaching the works of the elder composers, Paisiello, Bach, Mozart and Haydn, the four with whom Mrs. At-



kins began her recital, must, if the effect is to be the correct one, maintain an air of essential simplicity—not only in appearance, but in actual possession. This Mrs. Atkins has to a marked degree. Simplicity and directness is the cue for the approach to the elder classicists, and Mrs. Atkins gave as enjoyable a performance of this group as has been heard this season.

Her recital spoke plainly for another.

THE CHICAGO EVENING POST— KARLETON HACKETT

Mme. Mae Graves Atkins gave a delightful song recital at Kimball Hall last evening before a large audience which was in most friendly mood. Mme. Atkins has a voice of good volume and range and one which has been admirably schooled. It is rich in quality, firm and even thruout the registers and under fine control. Mme. Atkins has instinctive appreciation for the music and sang a varied program with comprehension of what it was about. She has a straightforwardness in her interpretation that reaches the heart of the matter in appealing fashion. She can sing a broad phrase with sustained power or give a light passage with

delicacy, and she always makes it sound as if she meant what she was singing.

Her voice is so good in itself, she sings with so much feeling and has such poise that she gives pleasure. She appreciates songs and knows how to sing them. Mme. Atkins is a welcome addition to the artists of the song-recital world.

The audience applauded her most cordially, recalled her a number of times and insisted on encores, even after the regular program had been concluded.

THE CHICAGO DAILY NEWS— MAURICE ROSENFELD

Mrs. Atkins is possessed of a high lyric voice of clear and penetrating quality, unusually even in its entire range and remarkably well produced. Her phrasing, her musical taste and her interpretative gifts are scholastic as well as artistic and her diction in the Italian, French and English is clear and distinct. It was a distinguished debut of a fine artist.

CHICAGO EVENING AMERICAN— HERMAN DEVRIES

Last night I had more ample opportunity to judge both the talents and the voice of Miss Mae Graves Atkins than at the time of her recent appearance with the Apollo Musical Club, when she sang the soprano soli in the Hadley "New Earth" and Wolf-Ferrari "The New Life."

In both, Miss Atkins gave proof of unusual qualities of refinement of artistic intention and a very laudable effort to bring out the finest points of her interesting program. The voice itself is of lovely timbre.

In the Staub "L'Heure Délicieuse," very ingratiating music, ingratiatingly sung, Miss Atkins astonished with a sonorous effective high C.

Her first group, consisting of songs by Bach, Paisiello, Mozart and Haydn, revealed her understanding of the classic mood, and all of her work reached the same level of intelligent, sincere artistry.

CHICAGO HERALD AND EXAMINER— HENRIETTE WEBER

Mae Graves Atkins, when she sang with the Apollo Club, showed that she knows well what she intends and can do with her voice, and her recital program last evening brought this out even more fully. The deft care with which she puts a light trippingness into her work stands her in especially good stead in older music of Mozart and Haydn, although there was fine musicianship and finished interpretation to her French and Russian songs. Also Mrs. Atkins can sing English.

MANAGEMENT: MILLER, RESSEGUIE & TUFTS, KIMBALL HALL, CHICAGO

Intelligence and Thorough Preparation Factors in Margaret Romaine's Success

"Auditor Feels Sense of Security When Metropolitan Soprano Sings"—Was Once a Promising 'Cellist—Another American Who "Made Good"

THERE has been a deal of conversation upon the question, "Is or is not the American singer receiving adequate recognition?" It still comes up fairly frequently when musical folk assemble. And on this occasion it popped from someone's mouth.

Instantly came a chorus of exclamations. Instances were quickly cited to prove the contention that the day of the American singers has assuredly arrived. A score of names followed one another, some more illustrious than others yet the majority being well known to the average person. One member of the group paused over one name—Margaret Romaine. "There," he said, "is a specific case in point to prove my contention that Americans who have voice and intelligence—and, of course, other essentials—will win. You all remember her début at the Metropolitan, as *Musetta* in 'Bohème.' But she couldn't have won that night, as emphatically as she did, nor on subsequent nights in that as well as in other rôles, unless she had had the equipment.

"I think that our young American singers with the requisite talents who seek careers should have pointed out to them plainly the necessity—the positive necessity—of following definite lines. The old bugaboo of preference for the foreign singer is fast disappearing, and it is because of the achievements of such young artists as Miss Romaine that this change has been brought about."

The speaker paused for an instant to look about, and I was impelled to put a question that had hovered in my mind. "You believe, then, do you not, that work in proper channels and routine are the chief requisites?"

"Without a doubt," responded the spokesman of the party. "I happen to know something of the way she got on. She was musically gifted, as most of us are aware, and at one time a most promising 'cellist. That helped Miss Romaine; playing an instrument is of incalculable value to any singer. But this Utah girl was serious. I hope I make that point clear; it is most important."

"So many young women," the speaker

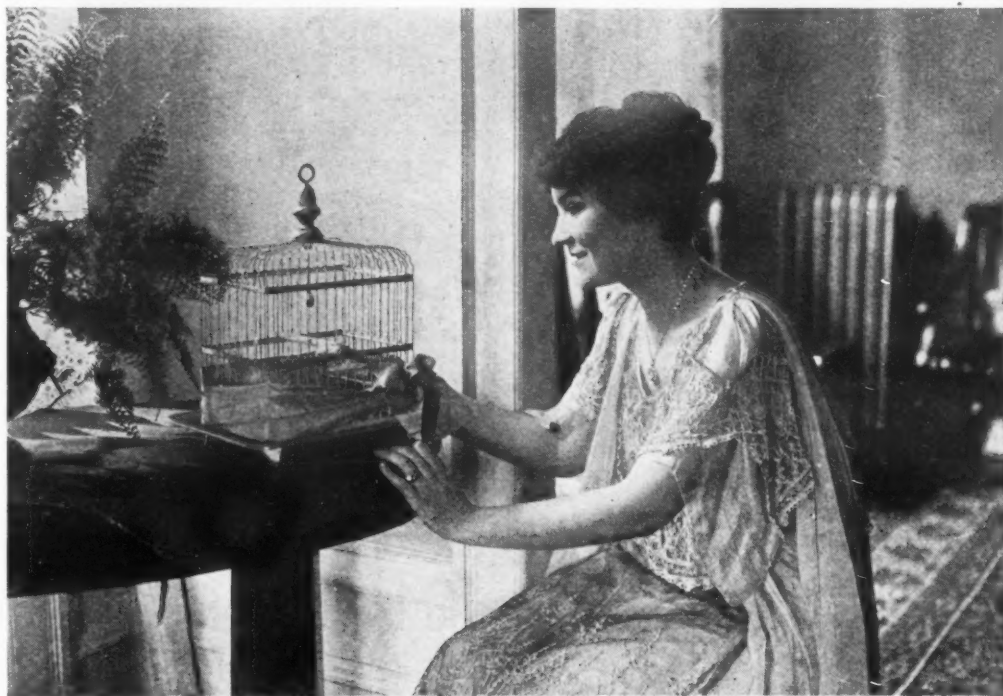


Photo by Bain News Service.

Margaret Romaine in a Domestic Study

went on, "do not attach sufficient importance to essentials. I fear they go in rather too strongly for the—what shall I say, yes, the trimmings. Now Miss Romaine studied hard, and when she was prepared to appear publicly she went abroad and got experience which made her secure when she faced an audience. I will not say that it is imperative for an American girl—or young men, either—to go to Europe for singing experience, except possibly in opera. Just now, as we all know, obtaining that particular form of experience is exceedingly difficult. But then Europe was the spot, the best spot, so Miss Romaine went where she could find the best."

"To-day she might have pursued a different course, for she belongs to the type of singer whose intelligence predominates. And it is the mind that rules the

singer, don't forget, and which is more and more coming to be appreciated by the public at its proper value."

"You hear Miss Romaine at the Metropolitan, in opera, or in any of the many cities where she appears in concert and that fact of thorough preparation is a salient one. You feel a sense of security, because she also feels it, in all that she does; and it is therefore possible to enjoy completely the music she gives."

"And so, if our American singing candidates will give sufficient thought to all the details connected with study, and the equipment they must have before an audience may be charmed, success may be wooed. For the people will respond to the American singer, regardless of his or her nationality, providing a commendable artistic goal is consistently reached."

P. L.

STRAUSS'S MUSIC TO PLAY GIVEN IN CONCERT FORM

Delightful Work on Molière Comedy
Performed for First Time by Berlin
Philharmonic

BERLIN, Feb. 8.—Richard Strauss has at last recognized where his partly delightful music to the "Bourgeois Gentleman" really belongs—in the concert

hall. He had first combined the opera "Ariadne" with a reconstruction of Molière's comedy, to which he had written an accompaniment. But this combination was soon dissolved, and "Ariadne" was rendered independent, Strauss composing a rather superfluous, scenic introduction. Then he saw that no one cared to produce Molière's play, which had been rather badly treated by Hofmannsthal, and as his music fitted only to the greatly extended German transcription by Hofmannsthal and not to the original comedy by the French writer, he has entirely separated his music from the stage. Very nicely arranged as a suite, he produced it in the concert hall for the first time with the Philharmonic Orchestra under Selmar Meyrowitz, a young conductor who has quickly gained a name. It has the effect of a musical entertainment of a refined class, a peculiar mixture of rococo, personal "Till Eulenspiegel."

The score is divided into three parts, which again are composed of several smaller parts. The first part comprises the overture to the first act, a minuet, the fencing master, dance of the tailors; the second part, prelude to the second act, courante, prelude and finale to the third act. The third part is composed of an intermezzo and the dinner. The most amusing are the fencing master and the dinner, whilst the intermezzo is probably one of Strauss's best pieces of music. The manner in which the small chamber orchestra has been managed is truly delicious.

Strauss will soon be coming personally to Berlin, to produce this piece before us, and to conduct the rehearsals of the "Woman Without a Shadow." Will the success be greater than in Dresden?

EDGAR ISTEEL.

Sergei Rachmaninoff, pianist, was heard in recital recently in the Park Theater, Bridgeport, Conn., by a capacity audience.

LACK OF FUEL DULLS SEASON IN MUNICH

"Les Huguenots" is Revived
—Give Ballet and Chamber Music


MUNICH, Feb. 10.—The music season has considerably suffered by the irregularity of railway traffic through lack of fuel, for a fortnight. The number of remarkable performances in consequence has been very small. Of chief interest was the revival of Meyerbeer's "Huguenots" in the opera house. The performance was excellent and Mmes. Bosetti and Leander, Mm. Wolf, Brodersen, Gillmann and Bauberger gave of their best, but the public was not seriously impressed. A real recreation was offered a few days later by the Berber Quartet. César Franck's wonderful Quartet in D Major was interpreted with rare beauty of tone. Beethoven's C Sharp Major, Op. 131, followed. The reading given by the four artists was up to the level of the work itself. Helene Zimmermann, a pianist of high rank, assisted.

The public takes so considerable an interest in dancing performances that the most noticeable events ought not to be passed with silence. They were presented by Niddy Lupckoven, a little girl of fourteen, who captivated every one at her recent performance, and Edith von Schrenck, who excels in intellectual penetration. Numbers by Rachmaninoff, Glazounoff, Bach and Grieg were interpreted most appropriately by them. Magda Bauer, an excellent danseuse and teacher, presented two performances, assisted by some of her pupils. Interpretations of Grieg and Gluck were the main features of the program.

Rouny Tohansson is well-received here whenever she comes from Sweden. She gave several performances, the last time together with Peter Pathé and with Fritz Wolf-Ferrari, son of the composer, Ermanno Wolf-Ferrari.

G. G.

ALBANY, N. Y.—English music was the subject of study at the recent meeting of the Monday Musical Club. Elizabeth Hoffman read a paper. Elgar's cantata, "The Snow," was sung by a chorus, with Elizabeth Kleist at the piano and violin obbligato by Mrs. Frederick B. Stevens and Lillian Jones. Others heard were: Mrs. Christian T. Martin, Mrs. George Quackenboss, sopranos; Mrs. William B. Smith and Mrs. W. D. K. Wright, contraltos. Mrs. Henrietta Gainsley-Cross was accompanist.



MILDRED WELLERSON
NINE YEAR OLD 'CELLO VIRTUOSO
New York Recital
Aeolian Hall, March 22, 1920

The New York Globe says:
"Mildred Wellerson... This finished little musician competed with the adult artists, playing with feeling and repose the most technical and classic compositions."
Cornelius Van Vleet says:
"Little Mildred Wellerson is the greatest genius of the 'cellists."

AVAILABLE SEASON 1920
101 West 112th Street New York City

THE MILTON STUDIOS
489 FIFTH AVENUE, NEW YORK

PHOTOGRAPHERS and makers of
Photographic Reproductions for newspapers. \$8.00 PER 100 PICTURES
AND UP

WILLIAM
GUSTAFSON
BASSO

AVAILABLE SEASON 1920 - 1921
36 East 57th Street New York City

NEW YORK CITY



A brilliantly developed technique, refinement of feeling, adequate appreciation of tonal effects, and most of all intelligence.
—Cleveland Leader.

LOUIS CORNELL
Pianist

Personal Representative:
J. EMMETT CADE
52 West 37th Street, New York

CARLO GALEFFI

WORLD'S FAMOUS
BARITONE
CHICAGO OPERA
ASSOCIATION

"THE GANZ OF TODAY"

An Appreciation by
Walter Anthony, Seattle Post-Intelligencer

"For some strange reason Ganz suffered through many seasons with the curse of academic praise. He was thought an intellectual—as though intelligence were a menace to emotion. Therefore he was described as 'cold.' I'd like to hear any man play that MacDowell Sonata with more abandonment to primitive emotion. It could not be done and hysteria avoided.

The truth about Ganz—at least the Ganz of the present—is that he is a pianist with a brain and understands well the truth that though the deepest significances of music are hidden in the soul and revealed only emotionally, there are higher heights and depths to art that must be taken in with a mind alert though serene, eager though judicial. He commands with an extraordinary power of mental concentration, and seems of all pianists I know to cleave closest to the intent of the composer he interprets."

Mr. Ganz has just returned to New York from a tour covering 39 states of the Union, during which he appeared at 70 concerts.

60 per cent of these were return engagements.

Mr. Ganz will spend this summer and Fall in Europe, appearing as soloist with leading orchestras in London and Paris and will give several recitals in these cities and in the principal cities in Switzerland.

Mr. Ganz will return to America about January 1, 1921, and will be available from that date until May 1, 1921.

MANAGEMENT: CHARLES L. WAGNER
D. F. McSweeney, Associate Manager
511 Fifth Ave., New York

Virginia Musicians Organize State Federation

Representatives of Clubs and Music Teachers Gather in Roanoke to Form Central Body—Pedagogues Have Largest Organization Convention on Record—Anna Case, Charles Gilbert Spross and Other Artists Appear Before Delegates—Select Richmond as Next Convention Place.

ROANOKE, VA., March 2.—Virginia made another important forward stride in her musical advance with the organization of the State Federation of Music Clubs and the State Music Teachers' Association, both conventions having been held in Roanoke last week.

The opening session of the convention of the State Federation of Music Clubs was held on Feb. 25, and was opened with an address of welcome by Mrs. John F. Vines, second vice-president of the Thursday Morning Music Club of Roanoke, followed by Mrs. Amos Payne, of Clarksburg, W. Va., district president of the National Federation of Music Clubs, and Mrs. J. Proctor Brown of Big Stone Gap, Va., appointed by the National Federation to organize the Virginia clubs. A musical program followed, which included a Chopin number by Prof. Erich Rath of Hollins College, and several numbers by a quartet composed of Mrs. Beverly Wortham, soprano, Nathalie Pace, contralto, J. Breakell, tenor, and C. A. Woodrum, baritone. A very interesting paper was read by Mrs. Brown on the "Aims of the National Federation."

The business session convened on the following morning in the auditorium of the First Baptist Church, Mrs. J. Proctor Brown presiding, at which time the con-



A group of delegates to the Virginia State Music Teachers' Association held in Roanoke, Va.

Music Teachers' Association was held at the First Baptist Church on Feb. 26. Florence C. Baird of the Music Department, State Normal School, Radford, Va., presided as chairman. Teachers from all parts of the state were in attendance. After the registration of all delegates, Judge Clifton A. Woodrum delivered an address of welcome which was responded

D. W. Meadows of Roanoke, vice-president; Ernest Chamberlain, Richmond, secretary; Gladys A. Whitmire of Winchester, treasurer.

The constitution provides that Virginia shall be divided into ten districts, with a vice-chairman for each district, to be appointed by the President.

After the election of officers, separate departmental conferences met with the following chairmen, respectively: College and school credits, Helen T. Young, Sweet Briar College; violin, Mrs. J. Proctor Brown, Big Stone Gap; voice culture, Anna C. Clark, Randolph-Macon College, Lynchburg; piano, Nellie Stuart, Roanoke; public school music, Ruth Hibbard, Hollins College; community music, Ernest Chamberlain, Richmond; after which reports were made from each department and discussed for the benefit of the convention.

After adjournment for lunch a further business session was held when an automobile ride over the city was given the

consented to be present and played several numbers.

A most enjoyable feature of the convention took place when the delegates gathered for their banquet. Mr. Spross was the guest of honor on this occasion and again delighted his hearers with several numbers. Short talks were made by the newly elected officers during the evening.

In the evening Anna Case, soprano, assisted by Charles Gilbert Spross were heard at the Academy of Music in one of the most enjoyable concerts of the season.

The final session was opened Saturday morning and after the handling of routine business, an address was made by Harris Hart, State Superintendent of Public Instruction, of Richmond, his subject being Music as a Statutory Subject. He also stressed the need of music in the rural schools.



Officers of the newly formed Virginia State Federation of Musical Clubs. Left to right: Mrs. Amos Payne, district president; Mrs. J. Proctor Brown, president; Alice Jones, first vice-president; Gordon H. Baker, second vice-president.

stitution and by-laws suggested by District President, Mrs. Amos Payne, were adopted and the following officers elected: Mrs. J. Proctor Brown of Big Stone Gap, president; Alice Jones of Radford, first vice-president; Gordon H. Baker of Roanoke, second vice-president; Mrs. Frances D. Williams of Richmond, recording secretary and Mrs. H. P. Stone of Christiansburg, treasurer. A corresponding secretary will be appointed by the president. The slogan adopted for the Federation was "Music for Virginia and Virginia for Music." Regular routine business took up the morning session. At the afternoon session, a very interesting address was made by Max Schoen, director of music, Tennessee Normal School, Johnson City, on Music in Rural Schools and the Community in which some very interesting statistics were brought to light. With the appointment of necessary committees, the convention adjourned.

State Teachers Organize

The opening session of the convention for organization of the Virginia State

to by Miss Baird, who also set forth in a short talk, the object of the convention. A community sing followed, led in a spirited manner by Ernest Chamberlain, State Y. M. C. A. song leader. Eugene Putnam, director of music, Everett College, Danville, Va., played a Humoresque of his own composition and was accorded much applause. A most interesting paper on The Standardization of Music, prepared by Edwin Feller of Norfolk, was read by one of his pupils—Mrs. J. Vincent Davis. Appreciation of this paper is evidenced by the fact that it was ordered spread on the minutes of the convention. A delightful reception was then tendered the delegates by the Thursday Morning Music Club, which brought this session to a close.

The business session opened the next day with another sing led by Ernest Chamberlain. A proposed constitution, in the hands of a committee composed of Blanche Deal, Mrs. Adah D. Merkley and Erich Rath, was read, voted on and adopted. Election of officers followed, the choice of the convention being—Florence C. Baird of Radford, president; Mrs.



Officers Virginia State Music Teachers' Association. Left to right: Florence Baird, president; Mrs. D. W. Meadows, vice-president; Ernest Chamberlain, secretary; Gladys Whitmire, treasurer, and Nellie Stuart, president Roanoke Music Teachers' Association.

delegates by Roanoke music houses. Later in the afternoon a musical program was presented by local and visiting artists at the Thurman & Boone music salon. Those taking part were Nell Verran, pianist, and Charles Borjes, violinist, both of Roanoke; Mary O. Weaver of Newport News, Virginia Cassell of Portsmouth and Mrs. J. Vincent Davis of Norfolk, vocal soloists. An unexpected pleasure was afforded when Charles Gilbert Spross, who was scheduled to play that night at the Academy of Music,

The 1921 convention will be held in Richmond, Va., on March 23-25, invitation having been extended by Mrs. Channing Ward, a prominent musician of that city, and accepted.

Just before adjournment of the convention Miss Baird announced that, based on statistics from other states, this convention was the largest of any held in any part of the country for the organization of a State Music Teachers' Association.

GORDON H. BAKER.



WINTON & LIVINGSTON, Inc. *Announce the Special Engagement of*

JOHN POWELL

"THE SOUTHERN PIANIST"

as soloist with the

New York Symphony Orchestra, Walter Damrosch, Conductor, for the entire European Tour which opens in Paris in May.

Mr. Powell will play his own "Rhapsodie Nègre". He will appear in London, Paris, Brussels, Lyons, Amsterdam, Berne, etc., and will return in time for the season 1920-1921.

Engagements Now Being Booked

Exclusive Management: Winton & Livingston, Inc.

33 West 42nd Street

New York

Mr. Powell makes Duo-Art Records Exclusively

Steinway Piano

Rochester Plans Commodious Home for Eastman's School

Designs for \$3,500,000 Eastman Conservatory Provide Elaborate Housing for Music Work—2500 Pupils Can Be Accommodated—Large Auditorium to House Concerts—Space for Art Exhibitions

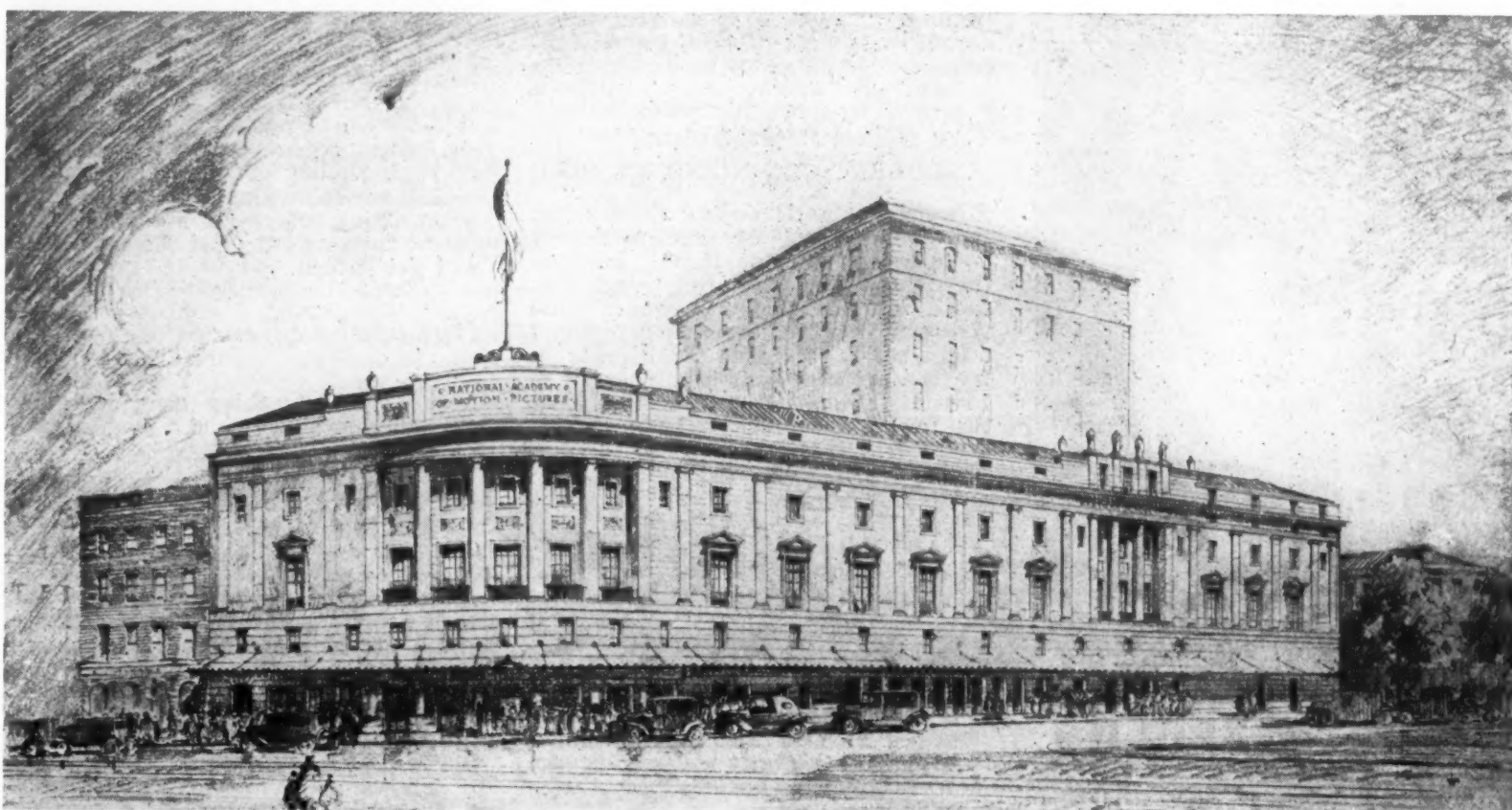
ROCHESTER, N. Y., Feb. 25.—Definite plans have just been announced for the Eastman School of Music and the National Academy of Motion Pictures, bringing to the mind afresh the wonderful opportunity that Rochester residents will have, through the generosity of George Eastman, of securing a complete musical education.

The beginning of this musical education is made in the grammar schools and continues through the secondary schools, to the attaining of a musical degree in the university. Some time ago, Mr. Eastman gave \$15,000 to the Board of Education for musical instruments, and eleven teachers are instructing the pupils in the city schools. Through this gift, instruments have been provided for a complete orchestra and a brass band in each of the high schools, and minor orchestras in the grammar grades.

The David Hochstein Music School which was opened recently for poor children, in the former home of the mother of the late David Hochstein, and which is supported by private philanthropy, will benefit largely by the new Eastman School, as the latter is to supply the teachers. Harold Gleason is the director there.

The Eastman School of Music is planned for the accommodation of about 2500 pupils. A small music hall in the school, called Kilbourne Hall, after Mr. Eastman's mother, is to be used for chamber music concerts, and seats 500 persons. The large auditorium, which is separate from the school will be used for both motion pictures and music. On six evenings during the week motion pictures of a high order are to be shown with the best available orchestra talent. On the remaining evening, Wednesday, the auditorium will be given over to symphony concerts by the Rochester Orchestra and visiting organizations. The Rochester Orchestra will have its nucleus in the motion picture orchestra, which will be included in the Wednesday evening concerts.

As announced before, the National



Architects' Sketch of the Eastman School of Music of the University of Rochester, Now Being Constructed; Extension in the Rear Is Not for Immediate Construction, but Is Provision for Room that May Be Needed in Time; the Building Is Expected to Be Ready for Occupancy in September, 1921

Academy of Motion Pictures will not be a commercial institution. The receipts from the box office will be used to develop the orchestra. With the combination of orchestra and motion pictures, it is expected that fully 1,500,000 persons will hear the best in music and see the best that the film art can produce, each year, while it is estimated that few of the famous orchestras play to more than 150,000 persons a year.

There will be no boxes in the theater. The ground floor will seat 1,840 persons and there will be 1,100 seats in the balcony. On the mezzanine floor there will be 350 seats for subscribers to the concerts, these subscribers to have their own private entrance and stairway leading to the mezzanine reservations.

It is probable that the two buildings will be either of Kentucky or Indiana limestone, the main entrances to be at the Main-Gibbs Street corner. On the first and second floors there will be a corridor twenty-five feet wide and nearly 200 feet long which will separate the auditorium from the music school. On Wednesday evenings, the connecting doors will be thrown open during the intermission, and the corridors used as

promenades. On the walls of these two corridors will be shown works of American painters, the Memorial Art Gallery and the American Federation of Arts assisting in these exhibitions by lending pictures.

On the fourth floor two organ studios and five practice studios will be located and in the basement there will be seventeen piano practice rooms. Executive offices will be on the ground and mezzanine floors, including the offices of the music director, Alf Klingenberg; the library and meeting rooms for the Board of Trustees. Children's classrooms and practice and rest rooms for the faculty will be placed on the third floor.

The music school will be under the control of a separate board of trustees composed of the president of the University of Rochester, the treasurer and one of the directors. The hall will be managed by a separate committee from the Board of Trustees of the music school.

Free scholarships will be awarded by the Eastman School. The school is endowed. Pupils will pay for their tuition, and will be eligible for scholarships from the Hochstein school and from the public schools.

Mr. Eastman's gift covers \$3,500,000, which includes the price of the site. The original cost of the building was estimated at \$1,000,000 but it is now believed that it will be considerably more. The University of Rochester owns this property and the Eastman School of Music will form one of the university departments of education. Gordon and Kaelber of Rochester are the architects with McKim, Mead & White of New York City as associates. M. E. W.

Friedman to Make American Début with New Symphony

Ignaz Friedman, the Polish composer-pianist, who will come to America next season under the management of the Metropolitan Concert Bureau, will make his first American appearance with the New Symphony Orchestra, Artur Bodanzky, conductor. Mr. Friedman, who is now in Holland, will go later to Spain, and from there to South America, where he will remain until September, when he will return to Europe for a tour of the Scandinavian countries. He will leave for the United States the latter part of November.



Miskin Photo

Concerts

Recitals

Teaching

MAURICE KAUFMAN

VIOLINIST



37 WEST 84th ST.
NEW YORK
SCHUYLER 9980

WANTED

Musical Artist Teachers' Agency

Woman Voice\$2500.00
Woman Piano Leschetizky Method, \$1200
Woman Voice Speaking Italian \$1200.00
Man Voice\$2500.00
Woman Piano and Theory\$1050.00
Man or Woman Violin\$1250.00
Man or Woman Piano\$2500.00

ALLEN AND FABIANI
101 West 41st St.

ERNEST

KINGSWELL-SMITH

PIANIST—INSTRUCTION

Studio: 257 W. 92nd St., New York

'Phone, Riverside 4718

HAROLD BAUER

MASTER PIANIST

NOW BOOKING SEASON 1920-1921—Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU,

33 West 42nd Street,

New York City

MASON & HAMLIN PIANO USED

New Vocal Music

Reviewed by



WARD-STEPHENS

AMERICAN

Coach, Composer and Conductor

Were I a music publisher, in looking over new manuscripts I would immediately ask myself these two questions—has the song a good melody and has it an interesting text?

Having decided in the affirmative my next move would be to give it its proper place; that is to say, I would identify it as a concert song, a teaching song or both; then I would classify it as a soprano, contralto, tenor or bass song; determine whether it would be especially useful for a dramatic or a lyric voice, a voice with a large or a small range, a song that would either begin a group, fit in the middle of a group, end a group or end a program. I am a great believer in system, and there would be many who would be very thankful indeed for suggestions that might save a world of time, especially when songs are needed in a hurry.

As a teacher and coach of many of the leading concert singers in America, I find a constant need of variety in songs for all kinds of voices and temperaments. The following list of songs has been selected after very careful observation of the requirements of both teacher and singer. I have stated after each song just why the composition is useful from my viewpoint.

Four Indian Songs

HERMANN LOHR

(Words from "The Garden of Kama" by Laurence Hope)

"Starlight"

"Just in the Hush Before the Dawn"

"This Passion Is but an Ember"

"On the City Wall"—

This group could be used as a song cycle or each song separately. It is a good idea to have some songs of a decided character and color as, for instance, Indian songs. Program making is an art not to be belittled, and the secret of it all is contrast. The text of a song plays a much bigger part in its success with an audience than many are apt to think, and I find the texts of these Indian songs beautifully interesting. The music is written simply and therefore allows

one to get the full benefit of the unusual poems. They are songs and words without sex, that is, either a man or a woman may sing them with equal effect and appropriateness. My picking out any one of the four songs for enjoyment would be absolutely determined by the mood of the moment.

The Blind Ploughman

ROBERT CONINGSBY CLARKE

What a dramatic ending to a song; and that is where the effect is usually made by the concert singer. Imagine the effect either in church or out with these words concluding a song: "God who took away my eyes, that my soul might see." It thrills the listener in the concert room and the message is so vital that ministers are requesting their soloists to repeat at the church services. It requires a dramatic voice to do it justice.

There Are Fairies at the Bottom of Our Garden

LIZA LEHMANN

Everybody loves a song with a story, especially when it is as pretty as this one. It is a song for a woman with a light voice and a clear diction and a song that audiences ask you to repeat immediately. Galli-Curci captivates with it.

Homing

TERESA DEL RIEGO

Here is a song that the American concert singer and the singer who is just starting out is constantly looking for. A song with an appealing and easy flowing melody, a range that is so cleverly handled that it produces the effect of having employed much higher notes; a song of just the right length and with a punch to it.

Whereas this song will make its own effect regardless of the character of the voice, still I feel that a full sustaining quality of voice finds in this song perfect co-operation.

Thank God for a Garden

TERESA DEL RIEGO

One of those delightful little English ballads that can be called "an all-around song," useful for any voice, modest range, the young pupil and singer will thank you for it, the full-fledged concert singer finds it a handy song to have in his bag.

Heatherland

By JEAN DUMAYNE

An unusually fine teaching song with a beautiful English text. The length of the phrases insists upon a judicious handling of the breath and therefore affords a wonderful exercise. The character of the music demands a perfect legato and encourages no explosive singing. The range is comfortable and at the same time effective. It is a song for any voice with an accompaniment both simple and dignified. Withal, I should say, the most useful teaching song I have become acquainted with in years. As a concert song, it is ideal for the beginning of a group.

Good Morning, Brother Sunshine

LIZA LEHMANN

One of those "sure fire" short songs with an amusing text and a sparkling tune; audiences love it, singers like it because it is thankful to sing, and the young pupil glories in it because it makes her friends think she is a better singer than she really is. For another song of the same character take

Wake Up

MONTAGUE F. PHILLIPS

This song promises to take the place of "The Leaves and the Wind," by Leoni and everybody knows how popular that song was.

When I Was Young

GUY D'HARDELLOT

A song for the recital singer who wants to present an artistic program and indeed a little gem when sung by people of intelligence and feeling. It has all of the characteristics of the old French Folksong and is in fact called "Old French Song," with a charming text and a plaintive melody. It is much out of the ordinary and could be used in the middle of a group with telling effect. I predict a fine future for this song and the wise ones will get it first.

Out of the Silence

KATIE MOSS

A nice little teaching song with an easy singing melody and a likable text.

Where My Caravan Has Rested

HERMANN LOHR

An effective song of the ballad type with a text full of color and interest, and a few bars of unusual harmonies. Good for any voice.

I Love the Moon

PAUL A. RUBENS

A song for those pupils who want to sing for their own pleasure in their homes and play their own accompaniments. It has a very slow waltz rhythm, love words that mean little or much, as you choose to take them, and an agreeable and easy accompaniment.

It Is Only a Tiny Garden and

Love's Garden of Roses

HAYDN WOOD

Two very melodious and effective ballads that end with a punch. These are what I call "general" songs—that is, songs for everybody—the concert singer and the pupil. They are not difficult but very understandable by the audiences. Of the two songs, I prefer "It Is Only a Tiny Garden."

Good Morning, Brother Sunshine, A, C, Eb
Liza Lehmann, 40c Net Cash

Wake Up (Spring Flowers), D, Eb & F
Montague F. Phillips, 40c Net Cash

When I was Young, F min., G min., A min.
Guy D'Hardelot, 40c Net Cash

Out of the Silence, Eb, F, G
Katie Moss, 40c Net Cash

Where My Caravan Has Rested, Eb, F, G, Ab (From "Romany Songs")
Hermann Lohr, with Violin and Cello Obligato (ad Lib) 50c Net Cash

I Love the Moon, C, Db, D
Paul A. Rubens, 40c Net Cash

It Is Only a Tiny Garden, C, D, Eb
Haydn Wood, 40c Net Cash

Love's Garden of Roses, F, G, Ab, Bb
Haydn Wood, 40c Net Cash

Heatherland, Db, Eb, F
Jean Dumayne 40c Net Cash

Homing, Bb, C, D
Teresa Del Riego, 40c Net Cash

There Are Fairies at the Bottom of Our Garden, Db, Eb
Liza Lehmann, 40c Net Cash

The Blind Ploughman, C, D, F
Robert Coningsby Clarke, 40c Net Cash

Thank God for a Garden, F, Ab, Bb
Teresa Del Riego 40c Net Cash

Four Indian Songs, Low, Medium, High (from "The Garden of Kama")
Hermann Lohr, \$1.50 Net Cash

(Published by Chappell & Co., Ltd., New York)

ST. PAUL COMMUNITY ORCHESTRA IN DEBUT

Kreisler, Grainger and Renard Provide Other Recent Musical Events

ST. PAUL, MINN., March 1.—Visiting and local solo artists and orchestras have ministered during the past week to the expanding concert-going public of this musically active city.

The People's Community Orchestra composed of amateurs, assisted by professionals, played its initial concert in the Auditorium Friday night under the auspices of Community Service of St. Paul. Conductor William W. Norton announces the specific purpose of the organization to be the conservation, use and development of orchestral material as a community asset. It aims to increase musical appreciation through participation of its members and in popular presentation of its programs. An audience unused, in part, although perhaps less so than Mr. Norton assumed, to orchestral music, applauded the performance. Popular appreciation, popular prices (15 cents to one dollar) and a popular program acclaimed their rightful exercise and ministrations. The players numbered sixty-five with all sections of the symphony orchestra represented. The numbers given were the Wedding March from Mendelssohn's "Midsummer Nights' Dream;" Suppe's Overture, "Poet and Peasant;" the Idyl, "An Old Love Story" by Paolo Conte; Godard's "Adagio Pathétique;" "Pizzicato Polka" from the "Sylvia" by Delibes; Elgar's March "Pomp and Circumstance." Karl Scheurer, viola player, provided the intended illustration of the instrument in two unprogrammed numbers. Delphie Lindstrom played piano accompaniments for Mr. Scheurer.

A tremendous demonstration marked Fritz Kreisler's appearance with the Minneapolis Symphony. The Beethoven Concerto was delivered with convincing authority and thrilling magnetism. Five encore numbers were played, the audience approaching the stage of hysteria and refusing to leave the auditorium, until the finale was made positive in the turning out of the lights. Dvorak's "New World," Symphony and Ravel's Spanish Rhapsody were well played.

Percy Grainger found his place among friends when he briskly took his place with the orchestra Thursday night and as briskly took up the opening chords of Tchaikovsky's B Flat Minor Concerto. Biting attacks, a resonant forte, rhythms precise, caught the audience and held them in excited admiration. Other numbers, were his Children's March "Over the Hills and Far Away" and Colonial Song No. 1 of the "Sentimentals" (these two with Mr. Grainger wielding the baton and Mr. Oberholfer at the piano), and "The Gum-Sucker's March from the Suite, In a Nutshell." The encore numbers used were the Brahms Intermezzo, Op. 117, No. 1; Grainger's Irish Jig, "Mollie in the Shore" and "Shepherds Hey" (redemanded). The orchestra did its best work in the Concerto, co-operating with the soloist with verve and skill.

Rosita Renard made her first local appearance Saturday night before a large gathering in the People's Church. The artist completely won her audience, mind and heart, making friends by the hundred for herself and for the Schubert Club as the responsible agent in bringing her to the city. Miss Renard's numbers included the Chopin Sonata in B Minor, Op. 58; Mendelssohn's Prelude, Op. 104; Sgambati's "Vecchio Minuetto," and Saint-Saëns' Toccata.

Aurelia Wharry, soprano, was the admired local soloist on Wednesday afternoon, appearing on the fourth of a series of performances in Junior Pioneer Hall sponsored by the Schubert Club. A fine voice, dependably produced; freedom of emission, good diction and a polished style applied to songs of appreciable and suitably adapted qualities aroused pleasurable emotion and local pride in this artist. Associated with Miss Wharry were Giuseppe Fabbrini, pianist, and the Aeolian Quartet, the latter consisting of Harriet Casady and Marie Luedke, sopranos, and Elizabeth Tucker and Dorothy Luedke, contraltos, with Franklin Krieger, coach and accompanist.

F. L. C. B.

Vladimir Dubinsky, 'cellist, appeared in the Maxine Elliott Theater, New York, on the afternoon of Feb. 22.

Rachmaninoff and Cortot Win Wild Welcome in Montreal

Russian Master Receives Ovation At Recital—Cheers Greet Playing of French Pianist—Graveure Welcomed as Soloist With Grenadier Band—Prokofieff Pleases in his Own Compositions—Dufault Again Proves Distinctive Artist

MONTREAL, CAN., March 3.—Rachmaninoff made a triumphal return visit to Montreal to-day, receiving a kingly reception and giving, in addition to a generous program, a plenitude of encores. Playing with all his celebrated technical grace and power, the Russian evoked a storm of applause after each number.

Of a different type from the other pianists we've had here this season, Alfred Cortot literally swept his audience completely into the frantic. The present writer does not recall having heard a pianist cheered by a Canadian audience; but they cheered Cortot, and if that is any criterion of popularity, he is popular. Besides this demonstration, he decidedly pleased the more critical section of his public, offering a group of Debussy in manner most smooth and perfect. A firm coldness over all his interpretations was illumined and flickered with the Latin fire, always well in hand, always under accurate control; and especially was this seen in his reading of the Franck Prelude, Chorale and Fugue.

The Grenadier Guards Band gave the last of their series of six concerts here, Feb. 22, when Louis Graveure was the guest artist. This series has met with exceptional patronage, and this encouragement nerves the management to announce a similar series of military concerts for next season. Under the leadership of J. J. Gagnier, the band has developed from pleasing adequacy to decisive power. Mr. Graveure got a big reception, sang a lengthy program in

pleasing style, and was forced to give innumerable encores.

Sergei Prokofieff made his initial appearance before a Montreal audience recently, more or less disappointing his public with the interpretations of other composers; but pleasing them with the playing of his own works.

The Canadian tenor, Paul Dufault, gave his recital before a packed house, Feb. 15, interpreting a program of truly representative folk-songs, intermingled with fillers. But, despite the feebleness of the numbers, Mr. Dufault sang with all his old delightfulness, *verve*, smoothness and brilliance of detail. His voice improves every year we hear it; the man is a finished artist, if the ancient phrase may once again be pressed into service, and his Montreal recital is always an item of peculiar interest and fascination.

The annual visit of the Russian Symphony left an unresolved impression behind. Candor compels the admission that, in places and in parts, the orchestra played very unevenly. The Tchaikovsky Fourth Symphony was blared, the playing of the Introduction to "Oreste," Taneiff, was no less unimpressive; but the day was saved by a splendid reading of the Kalinnikoff Symphony in G Minor. Montreal does not like unnecessary curtain speeches, but it does like the Russian Symphony, and will welcome it and hear it whenever it plays here. Only, why can't it give Canadians some interesting programs, played in an interesting manner, as was its former habit?

The Montreal Operatic Society gave an extensive program, Feb. 28, of opera numbers, appropriately costumed and mounted, giving excerpts from "Tosca,"

"Carmen," "Rigoletto" and "Pagliacci." Notable work was done by W. W. Marshall, Joan Zafara, Bianca Messinger, T. L. Rettie, L. Anthes and R. H. Dumbrille. The scenes were staged and rehearsed under the direction of Signor Bozano, who gained a big reception for his efforts.

In three performances of "The Gondoliers," the St. Lambert Amateur Operatic Society did good work, Feb. 26-28. Capacity houses attended the three performances, in which the chief features were the splendid singing of T. P. Bisset and Nora Waud, and an atrociously conducted orchestra. B. D.

A. E. F. Entertainer Achieves Prominence on Concert Stage



Julia Jack, California Mezzo-Soprano

Julia Jack, young California mezzo-soprano, is one of the singers whose successes as entertainers with the A. E. F. during the war encouraged them to undertake professional careers. Miss Jack is an accomplished musician, a graduate of the Cincinnati Conservatory. She was also a pupil for some time in Paris of Jourdain of the Paris Opéra, and in 1915 won the prize offered by the National Federation of Music Clubs for all states west of the Mississippi.

Miss Jack was soloist recently at the Los Angeles Music Festival, the Fresno Symphony and Male Chorus, and in a joint recital with John Hand.

PEORIA FORTUNATE IN CONCERT EVENTS

Detroit Symphony and Arthur Hackett Give Programs
—Week of Song

PEORIA, ILL., March 2.—Under the auspices of the Associated Musical Interests the Detroit Symphony was heard recently at the Shrine Temple, and as Mr. Gabrilowitsch was not able to be present because of illness, Victor Kolar conducted. The Prelude and Love-Death from "Tristan" and Tchaikovsky's Symphony in E Minor were beautifully played, and at the close of each number Mr. Kolar was called out several times. Substituting for the Liszt Concerto, which was to have been played by Mr. Gabrilowitsch, Ilya Schkolnik, concert-master, offered the Rondo Capriccioso by Saint-Saëns, excellently played.

On Feb. 19 the Amateur Musical Club presented Arthur Hackett, tenor, in a recital at the Christian Church, the event having been previously twice postponed because of the singer's illness. Mr. Hackett's voice showed to best advantage perhaps in his three opening numbers by Handel. After the groups of French and English songs he was compelled to respond to many encores.

Chief among the new musical movements here this winter are two worthy of mention. The music supervisor, Miss Dailey, has introduced a class in "song leading" in each of the high schools with a view to supplying a need in that direction in our community. And a class in orchestra appreciation, or understanding of orchestra instruments, sponsored by the Amateur Musical Club and directed by Miss Hart, has already shown results in increased enthusiasm for this kind of music, as evidenced at the concert by the Detroit Symphony.

Peoria recently celebrated the annual National Week of Song. The movement was inaugurated this year with a mammoth Sunday Sing at the Shrine Temple, in charge of the American Legion, which beside community singing led by Lee Bright, featured the Central Division Navy Recruiting Band in several stirring numbers. The movement to observe this week of song was under the direction of a committee of the Associated Musical Interests, Mrs. A. R. Mills, chairman, and patriotic and home songs were sung in the schools all through the week, at church meetings, at gatherings of the Y. W. C. A. and Y. M. C. A., in all the factories where meetings are held or clubs formed through the agency of the two last named factions. Every effort was put forth to make this the most generally observed celebration yet held in Peoria, the interest and co-operation shown proving that the city looks forward to this week of song. I. M.

MATZENAUER

"The World's Greatest Contralto"

MME. MATZENAUER has been re-engaged by the Metropolitan Opera Company, as leading contralto, for a term of years. Her available concert time is before November 15th and after March 1st, excepting in the East, where a few engagements may be accepted during the winter months. Early application for dates is advisable.

FOR CONCERT DATES SEASON 1920 - 1921

Address

CONCERT MANAGEMENT ARTHUR JUDSON
PENNSYLVANIA BUILDING, PHILADELPHIA

MELVENA

PASSMORE

A NEW "LUCIA"



Photo by Apeda

as she appeared when making her operatic debut, January 19th, 1920, as

"LUCIA"

With the
Boston English Opera Company

Available for concerts and oratorio engagements for this Spring and next season.

For dates, programs, etc., apply to

M. H. HANSON, 437 Fifth Avenue, New York

MYRNA SHARLOW

American Soprano, Chicago Opera Association

Miss Sharlow has just completed her most successful season with the Chicago Opera Association on their annual Southern Tour and during their Chicago and New York seasons.

New rôles this season: MADAME BUTTERFLY; OSCAR in the MASKED BALL with BONCI; NEDDA, with TITTA RUFFO'S first appearance in America this season; ADALGISA in NORMA with RAISA; NANETTA in FALSTAFF.

BUTTERFLY

But when a substitution results in the opportunity to hear such a performance as Myrna Sharlow's in "Mme. Butterfly" Saturday afternoon then who can be too severe with the authorities for not making good the promise that Tamaki Miura was to appear at the Auditorium in this opera, the second in the Chicago Opera. Whether or not Mme. Miura is still taking her Oriental time about arriving at a given destination, certain it is that the capacity matinee audience heard a performance which may very probably be referred to, years hence, as "the time when she first started—before the whole world knew about her." For although Miss Sharlow, one of the younger American singers in the company, is still inexperienced in certain details of stage poise, and shows lack of stage training, she has a voice of such beauty that the listener can only wonder at its freshness, purity and warmth of color. She knows how to use it, too, yes, and she has temperament as well as intelligence.

Frances C. Boardman—St. Paul Pioneer Press.

OSCAR

Besides having a rich, sweet and youthful voice, Miss Sharlow literally radiates vivacity. Her winning personality completely dominated the audience, and as a blithe-hearted page her portrayal of the role evoked rounds of applause. She has the sweetness about her that proves captivating. She sang with fervor, but with just enough coyness to win over her hearers from the time she first uttered a note. Her voice blended beautifully with that of Bonci and she shared honors with him in his "Laughing Song" at the end of the first act. Miss Sharlow responded to several recalls at the end of the third act and it was apparent that the audience wanted her to appear alone. Her singing will live long in the memory of Fort Worth music lovers and it was the consensus of opinion that she is the most artistic girl that has been heard here. Bonci said that she is the best that has ever interpreted the role of the page during his career.

J. Stack—Fort Worth Record.

NEDDA

Myrna Sharlow was entirely adequate as the Nedda. There is no young singer in the opera list that shows a more decided artistic growth than she.

Henriette Weber—Chicago Herald.

Miss Sharlow sang Nedda for the first time and did the best work of her career. Her voice ever has been one of uncommon beauty, and she sang the music excellently last night. Furthermore, she acted with a freedom and purpose such as she has never shown in the past.

W. L. Hubbard—Chicago Tribune.

The management of the opera are to be congratulated upon having placed their confidence in Myrna Sharlow the Nedda. This young American is rising rapidly toward importance in opera. An excellent Adalgisa in "Norma" Monday evening, she was as gratifying in "Il Pagliacci." "The Balladella" was sung with even better voice than last week.

Herman Devries—Chicago American.



ADALGISA

Next in importance and merit to Rosa Raisa herself was the Adalgisa of Myrna Sharlow. A more beautiful priestess surely never was seen on the stage. Her voice, equally attractive, was trained by the same man who trained Olive Fremstad's.

In the great duos which constitute the vocal climaxes of the opera her voice blended with Miss Raisa's in a way delightfully recalling Sembrich and Emma Eames in Mozart's "Figaro." The audience was simply wild with enthusiasm and countless were the recalls before the curtain. With an Adalgisa less attractive vocally than Miss Sharlow, Rosa Raisa could not have achieved the success she did last night, and that she fully realized this was shown by her affectionate treatment before the curtain of her companion and rival. The word ovation is much abused. But the tornadoes of prolonged applause which kept the singers coming before the curtain innumerable times last night were a genuine ovation, the biggest witnessed at any musical entertainment this season.—Henry T. Finck—New York Evening Post.

Myrna Sharlow, as Adalgisa, had a role only less great than Norma's in opportunity. She was generally equal to it, and her duets with Miss Raisa were sung exquisitely. She has made big strides since first she sang with the Chicago company, and her work had its due meed of applause.—New York Evening Sun.

The next most important role is, strangely enough, assigned not to the tenor but to another soprano. It is the role of Adalgisa, which was sung by Myrna Sharlow. This was another exhibition of lovely singing, by far the best performance that Miss Sharlow has ever given here in any role. The third act was shared between the two artists, and the triumph at the end, a notable one, was likewise equally distributed between them.

Edward C. Moore—Chicago Journal.

NANETTA

And as for the Anne Ford of Myrna Sharlow, if ever there was a more winsome Anne, vocally or dramatically, on or off the stage, there is no memory or record of the fact. She looked surprisingly like Geraldine Farrar when she first came to New York, a vision of loveliness.

Henry T. Finck—New York Evening Post.

Myrna Sharlow as Anne Ford gave another fine display of her swiftly maturing art and versatility, for already during the current week at the Lexington, Miss Sharlow has achieved signal success in important and widely divergent roles in "Norma," "La Sonnambula" and last evening in "Falstaff." The splendid impression she has made is the more significant in view of the fact that she sang and acted with special distinction in each of her assignments.

John H. Raftery—New York Telegraph.

Miss Sharlow's ever increasing popularity as a concert singer is shown by her spring tour. Over thirty concerts are already booked, including recitals in each city where she appeared with the Chicago Opera Association. She will sing Marguerite in "Faust" at the Ann Arbor Festival.



Exclusive Management:

HARRY CULBERTSON, 1415 Hyde Park Boulevard, CHICAGO

HOSTS OF ARTISTS INVADE DETROIT

Tetrazzini Fascinates Throng at Auditorium Aided by Mayo Wadler—Hadley's "Salome" Introduced to City by the Symphony, Conducted by Victor Kolar—Gabrilowitsch Dominates the Week—Winifred Christie and Casals Are Soloists

DETROIT, March 4.—Convention and formality were involuntarily cast aside by the audience at Arcadia Auditorium on Feb. 26, when Mme. Tetrazzini was vociferously welcomed after a long absence. The diva was in a most festive mood, flinging kisses at her spectators, benevolently patting her accompanist on the shoulder and indulging in amusing gestures and grimaces while the audience joined in her merriment and deluged her with applause. Mme. Tetrazzini opened her program with the Mad Scene from "Hamlet," following which, she sang "La Pastorella" of Veracini, Eckert's "L'Eco" and "Canto di Primavera," a melodious composition by Pietro Cimara. Benedict's "Variations on the Carnival of Venice," with which the program closed, was productive of so much enthusiasm that Mme. Tetrazzini was obliged to add more encores to an already long list. Mayo Wadler made his first local appearance on that occasion and the sweetness of his tone and the atmosphere of youth that pervades his playing combined to win him a cordial reception. He offered a "Ballade" by Coleridge Taylor, three shorter numbers, including "Meditation" by Mr. Cimara, and, as an encore, Schubert's "Ave Maria." Pietro Cimara contributed three piano solos and provided accompaniments for both Mme. Tetrazzini and Mr. Wadler.

The second morning musicale given by the Junior League on Feb. 27 was left entirely in the hands of Ossip Gabrilowitsch, the wisdom of which was demonstrated by the volleys of appreciative applause which followed each of his artistic efforts. For his initial offering, Mr. Gabrilowitsch revived the "Moon-

light" Sonata, a composition that has not appeared on a Detroit concert program in years. His performance of it almost defied description and a vote of thanks is due him for resurrecting it. Mr. Gabrilowitsch followed the sonata with a superb group of Chopin numbers, played with his accustomed artistry, and the B Flat Major Impromptu of Schubert, the latter presented with unsurpassed brilliancy. A Rubinstein "Barcarolle," Hanselt's "If I Were a Bird" and Grainger's "Shepherd's Hey" closed the program amid such unbounded enthusiasm that he acceded to demand and added an encore, a Schubert "Moment Musicale."

Offer Hadley's "Salome"

Each number on the Detroit Symphony program, presented at Orchestra Hall on Feb. 26, was of particular moment. The Beethoven symphony in F Major was portrayed by Mr. Gabrilowitsch and his men in such an impressive manner that it, in itself, was an event of importance, the Haydn Concerto in D Major gave Detroiters their first opportunity of hearing Pablo Casals in the rôle of orchestral soloist and the Hadley tone poem, "Salome," was performed here for the first time on that evening. In the Hadley poem, Mr. Gabrilowitsch relinquished the stage to Victor Kolar who had conducted all of the rehearsals and had developed its many possibilities. Mr. Kolar gave it a highly effective reading. At the close, he was recalled several times but, so great is his popularity, it was difficult to estimate how much of the applause was for him personally and how much for the poem.

Mr. Casals' magnificent attainments are so generally known here that a large audience gathered, confident of hearing a masterly performance and, as usual, he not only fulfilled their expectations

but went considerably beyond. He was repeatedly called to the footlights to acknowledge the enthusiastic expressions of approval. This program was repeated on Saturday afternoon.

Patrons of the Detroit Symphony "Pop" concerts have been regaled with no more attractive and worthy program than the one presented at Orchestra Hall on Sunday afternoon, Feb. 29. Mr. Gabrilowitsch built his program with telling effect, opening it with the Weber Overture to "Der Freischütz," proceeding thence to the Prelude and Love-Death from "Tristan and Isolde" and ending it with a rendition of the Tannhäuser Overture that evoked a veritable riot of enthusiasm. Mr. Gabrilowitsch's reading of the "Tristan and Isolde" excerpt was comparable with his interpretations of Chopin and Tchaikowsky compositions and the orchestra rose to supreme heights in carrying out his bidding. At the close, Mr. Gabrilowitsch was showered with commendatory applause and the band was finally brought to its feet. Winifred Christie appeared as soloist and played the Beethoven Concerto in G Major. Her portrayal of this concerto was well-balanced and her execution notable for clarity and nicety of detail. She was cordially received and was recalled to the stage several times.

On March 2 the Tuesday Musicale gave a concert at the Hotel Statler, the program being provided by Mrs. Edwin S. Sherrill, pianist, Mrs. Frederick L. Abel, violinist, DeMotte Gilbe, violist, and Frederick L. Abel, cellist, who played a Beethoven quartet; Annie Dexter Gray, who contributed a group of songs; Mrs. John Feldman, who played two piano numbers, and Mrs. Leslie G. Lamborn, who sang three French songs. Mrs. Charles J. Cragg and Miss Harriet J. Ingersoll acted as accompanists.

Detroit Choral Society, an organization of 300 voices under the leadership of William Howland, gave a concert in the auditorium of Central High School, March 4. This event was free to the public and was presented under the patronage of the Board of Education, in co-operation with the board of the society. Mr. Howland contributed several baritone solos and Margaret Mannebach was accompanist. M. McD.

HELEN WARE REAPPEARS IN NEW YORK RECITAL

Violinist Challenges Admiration of Throng—Offers Four of Her Own Compositions

Helen Ware, popular in New York both as violinist and as composer, and looking a veritable Blue Bird in her pretty azure trappings, attracted a good-sized and highly-appreciative audience to her recital at Aeolian Hall on Friday afternoon, March 5.

The program was a long one, but it was evident that the interest of the hearers was held to the end. Miss Ware draws a rather thick tone from her instrument, and one not particularly sweet, but very true; and her playing is characterized by sureness, good taste, and good technique. Not much variety in tone coloring, but scholarship and conscientious playing distinguished her presentation of the Leclair Sonata, with which she opened the recital.

Mozart's Concerto in E Flat Major followed, with the Adagio marked by a 'cello-like tone, and the brilliancy of the last movement well brought out. Tchaikowsky's "Serenade Melancholique" was well and even movingly interpreted. Four of Miss Ware's own compositions were next played: "Prayer," "Canary and Wild-bird," "Gentle Shadows," and "Caprice Genett." They all indicated a thorough comprehension of the essentials of violin composition and the last roused particular enthusiasm. Paganini's familiar "Capriccio" charmed the hearers with the dash of its interpretation, and both Hubay's "Hungarian Poem," and the Brahms-Joachim Hungarian Dance, No. 5, were equally successful. Maurice Eisner played excellent accompaniments. Several encores were given. C. P.

ERNESTO BERÚMEN Captures the Middle West

What the Critics Wrote After His Recent Recitals at Kimball Hall, Chicago, and Before the Mendelssohn Club of Rockford

BERÚMEN RANKS AMONG THE MOST SUPERIOR, THE MOST GIFTED PIANISTS OF THE YOUNG GENERATION.

—Chicago American

MR. BERÚMEN IS ADMIRABLY EQUIPPED. HIS TONE IS FULL AND SONGFUL.

—Chicago Tribune

BERÚMEN HAS UNCOMMON ABILITY. HE MADE A DISTINCT IMPRESSION.

—Chicago Daily Journal

HE PLAYED THE BRAHMS SONATA WITH SPLENDID GRASP.

—Herald and Examiner

A YOUNG PIANIST GIFTED WITH ASTOUNDING TECHNICAL FACILITY AND ADMIRABLE MUSICAL TRAITS.

—Chicago Daily News

POSSESSES A COLOSSAL TECHNIQUE.

—Rockford Morning Star

HIS PHRASING IS DELIGHTFUL, EXQUISITE PIANISSIMOS AND RICH, CRASHING CHORDS.

—Rockford Republican

THE YOUNG ARTIST IS A VIRTUOSO, A FULLFLEDGED ARTIST-PIANIST.

—Chicago American

HE HAS AMPLE FACILITY, HIS TECHNICAL WORK IS ACCURATE AND CLEAN.

—Chicago Tribune

IT WAS AN UNUSUAL PROGRAMME.

—Chicago Journal

HE HAS A TEMPERAMENTAL WARMTH.

—Chicago Daily News

HE BRINGS TO HIS PLAYING A VITAL MESSAGE THAT THRILLS HIS HEARERS.

—Rockford Morning Star



© Underwood & Underwood

MISS GESCHEIDT'S PUPILS SING AMBITIOUS PROGRAM

High Standard Maintained by Students
and Artists from Studio of
New York Teacher

A recital was given by artists and students of Adelaide Gescheidt at Carnegie Chamber Music Hall, New York, on Thursday evening, Feb. 26, when an audience of some 500 persons filled the auditorium to hear the work done by the exponents of the work of this prominent New York teacher. The Philphonia Trio, Mrs. Florence Etting, Stella Wren and Bessie Gregory, opened the evening with Fay Foster's "Snow Song" and Fanning's "The Miller's Wooing." Miss Gescheidt presented on this occasion many new students, who have been working with her; their performances reached a very high plane of excellence.

Edith Decker, soprano, sang songs by Barbirolli, Downing, Kramer and Bibb; Mrs. Sara Rubel, contralto, the aria "Voce di Donna" from "Gioconda" and Woodman's "Springtime of Love"; Lucile Banner, soprano, the "Mad Scene" from "Lucia" and a Swedish folk-song; Stella Wren, soprano, songs by Goring-Thomas, Fourdrain, Kramer, Kürsteiner and Ward Stephens; Judson House, tenor, Purcell's "Passing By," the aria "Una Furtiva Lagrime" and songs by Schindler, H. T. Burleigh, McGill and O'Hara. Miss Banner and Mrs. Rubel joined in a Brahms Gypsy Song.

Hazel Drury, soprano, offered the Micaela aria from "Carmen" and songs of La Forge and Bemberg; Frank Johnson, bass baritone, the "Vision Fugitive" from "Hérodiade," Gounod's "Vulcan Song" and songs by Cowen, Pierce and Logan; Bessie Gregory, contralto, the aria "Amour Viens Aider" from "Samson and Delilah" an Old Welsh song and Lang's "The Day is Done." Messrs. House and Johnson closed the evening with the famous duet "Solenne in quest'ora" from "Forza del Destino." Charles A. Baker, the noted accompanist, who is in charge of the interpretation work at the Gescheidt studios, was ill and unable to appear as accompanist. His place was taken at short notice by Nina

Melville, one of Miss Gescheidt's accompanists, who played the lengthy and arduous program in a distinguishing manner. Miss Gescheidt was congratulated by many in the audience on the high standard maintained throughout the evening.

CONCERT BY LIEDERKRANZ

Elsa Diemer Scores With Steinbruch
Orchestra in Annual Event

The orchestra of the Liederkranz Society of New York, Hugo Steinbruch, conductor, gave its annual concert on Saturday evening, March 6, in the hall of the clubhouse. Elsa Diemer, soprano, was soloist and won immediate favor, singing the "Jewel Song" from "Faust," and later songs by Grieg, Strauss, Cyril Scott and Leoni. Her admirable delivery, excellent diction and style brought her hearty applause and she had to add extras to her list.

Under Mr. Steinbruch's able bâton the orchestra gave praiseworthy performances of Mozart's "Titus" Overture, two movements from Haydn's G Major Symphony, Svendsen's Norwegian Rhapsody, three movements from Tchaikovsky's "Ntcracker" suite and shorter pieces by Thomé, Lacombe and Luigini, the last-named composer's Divertissement being redemanded. Only in the *Adagio Lamentoso* from Tchaikovsky's "Pathétique" Symphony did the players find themselves somewhat encumbered by obstacles. In everything else they acquitted themselves admirably, Mr. Steinbruch having prepared them with great care and conducting the works with understanding.

Kreisler Plays for Smith College Endowment Fund

NORTHAMPTON, MASS., March 5.—Fritz Kreisler appeared in recital in John M. Greene Hall on the evening of March 1 for the benefit of the Smith College Endowment Fund. Over \$3,000 was realized from the concert and the sale of autographed photographs of Mr. Kreisler which were auctioned off after the concert.

TORONTO CALENDAR FULL AS SEASON NEARS END

Local Choruses Provide Excellent Programs—Max Rosen Soloist with
Male Chorus

TORONTO, CAN., March 6.—The Toronto Male Chorus, under the direction of Ernest R. Bowles, gave its fourth annual concert in Massey Hall on March 4 and was well received by a good-sized audience. The assisting artist was Max Rosen, violinist, who made his first appearance in Toronto, and that his work appealed to the audience was indicated by the fact that he gave two extra numbers because of the insistent applause.

The Male Chorus, 200 strong, sang excellently in all sections and was exceptionally well balanced. The outstanding numbers were "Deep River," Burleigh; Janin's "The Voice of Harmony," Friml's "Beautiful Ships from Toyland," with bass solo by Ruthven McDonald; Bullard's war song, "Nottingham Hunt," and a setting by Mr. Bowles of J. B. Hutchins's (the chorus president) "Abide With Me," which proved a number that appealed to the audience.

The concert in Massey Hall on March 5 by the eight artists of the "His Master's Voice" Concert Party attracted the largest audience of the season to the auditorium. Henry Burr, tenor, who, by the way, was born in Canada, was immensely popular with the audience. Albert Campbell, tenor, was also heard to advantage, while Frank Croxton was heard to excellent effect. John Meyers displayed an excellent baritone voice in his offerings. Frank Banta, in addition to playing the accompaniments in pleasing manner, also contributed a solo.

The annual concert of the Toronto Glee Society was given in Foresters' Hall on March 1 under Albert Downing. The choir was only reorganized last September, but made a good impression. "Land of the Leal," Button; "Deathless Army," Trotere; and "Martyrs of the Arena," Lambert de Rille, were among the prominent numbers. H. Ruthven Macdonald was the assistant vocalist and was well received, while a duet, "Love and War,"

Cook, sung by Mr. Macdonald and Mr. Downing, pleased the audience. F. Holmes and Mrs. Fred Watson were the efficient accompanists.

A four-part recital of Scotch and English songs, and French and Italian arias, was given in Foresters' Hall on March 2 by Anderson Nichol, Scotch tenor, and was greatly appreciated. One of the feature numbers was "Chloris," composed by Mrs. Nichol, who played the accompaniments for the soloist. His vocal range was well demonstrated by his Italian group of songs, including works by Massenet, Verdi, Puccini and Lalo.

Henri Scott, the bass-baritone, appeared at Shea's vaudeville house this week and was enthusiastically received.

The Royal Alexandra Theater has also announced a week of grand opera before the season closes, but the organization that will appear has not yet been announced. W. J. B.

OLIVE NEVIN RETURNS

Soprano Appears Before Large Audiences
in Middle West

Olive Nevin has just returned from a concert trip which included a most successful appearance with the Minneapolis Symphony, Feb. 22, in the big auditorium home of the orchestra in Minneapolis. She was cordially received by a capacity audience and will reappear in the same place next season.

On her way home Miss Nevin fulfilled a number of engagements in and near Chicago. The last of these, on Feb. 27, was most characteristic of the singer, when she delighted 800 youngsters at the Francis Parker School with a lecture program of well chosen and understandable American songs.

John Hand Sings in Oakland, Cal.

OAKLAND, CAL., March 2.—John Hand, tenor, was heard in recital in the Auditorium, offering an interesting program, which included groups of songs and operatic arias. He was especially successful in the aria from Act I of "Pagliacci" and the "Flower Song" from "Carmen." He was accompanied by La Var Jensen.

MARY MELLISH

SOPRANO

Metropolitan Opera Co.

Under the Management of

HAENSEL & JONES, AEOLIAN HALL, N. Y.

AVAILABLE FOR CONCERT ENGAGEMENTS



TWO "FIRST TIMES" IN SAN FRANCISCO

Works by Elkus and Gardner
Produced by Hertz and
Hecht Forces

SAN FRANCISCO, March 1.—Special interest attached to the Symphony concerts of Friday and Saturday, due to the announcement that a new composition by Albert Elkus, a prominent local musician, would be played. The work had an important position on the program and that it bore the test was evidenced by the enthusiasm with which it was received at both concerts and the repeated calls for both the composer and Conductor Hertz. A prominent local critic has pronounced Mr. Elkus's "Impressions from a Greek Tragedy" the "most distinguished piece of music a San Franciscan has yet produced."

The fifth regular concert of the season was given by the San Francisco Chamber Music Society on Tuesday evening. An important number was the first presentation of Samuel Gardner's "Impromptu Elaborations of an Original Theme." While it is a work which cannot be fully appreciated at one hearing, it received a warm reception. The Mozart Quartet for flute and strings and the Brahms String Quartet were also received with enthusiasm.

A delightful musicale was given on Saturday evening at the home of Mrs. Arthur Decelles de Duclos (Mary Carr Moore). Mrs. Romain Jansen of Seattle was the guest of honor and many prominent local musicians were present. Mrs. Jansen has been actively connected with the musical interests of Seattle and has appeared in numerous operatic rôles. The feature of Saturday evening was the reading of a new one-act Indian opera, composed for Mrs. Jansen by Mary Carr Moore, entitled "The Flaming Arrow." The music includes several well-known Indian themes and dances. E. M. B.

Hamlin's Give Reception in Honor of
Mrs. Rummel

In honor of Mrs. Franz Rummel, mother of the gifted composer, Walter Morse Rummel, Mr. and Mrs. George Hamlin entertained at their home on Sunday afternoon, March 7. Mrs. Rummel has been in America for several

months and is soon returning to her home in Paris. Mr. Hamlin sang H. T. Burleigh's Negro spirituals "Go Down, Moses" and "Hard Trials" with authentic quality and two Scotch folk-songs in Kreisler's individual harmonizations. Among the guests was the baritone Gwilym Mills and with Mr. Hamlin he sang Hildach's duet "The Passage Birds' Farewell." He also gave two Negro songs, the Burleigh "Didn't It Rain?" and Will Marion Cook's "An Exhortation," both of which he sang excellently. A number of prominent musicians were present.

CHILD PIANIST IMPRESSES

Jerome Rappaport Makes His Second
Public Appearance

Jerome Rappaport, eight-year-old pianist, exhibited his unusual talent, for the second time in public, at the Sixty-third Street Music Hall on the evening of March 6.

His attitude at the piano is intense, the pose of his body changing with the movement of the music. He seems to have an uncanny understanding of what he plays. The effects are brought out dramatically, a little pause here and there, as though he were calculating on how to perform the coming bars; and when he plays, there is a surprising depth of feeling, with scarcely a trace of the childlike inanity that would be expected. The program was long and varied, beginning with Bach's "Italian Concerto." The second group was comprised of a toccata of Scarlatti, two mazurkas and a prelude of Chopin, Tchaikovsky's "Song of the Lark," and Debussy's Arabesque. Numbers by Handel, and again Tchaikovsky and Debussy composed his last group. It was given to him to introduce two new compositions, "Down Stream" from the "Adirondack Sketches" by E. Lane, and "Frolic" by Mana-Zucca. He seemed in no way tired at the completion of the program, and gave four encores, Scarlatti's D Major Sonata, and the "Valse Poétique" by Adolph Frey. L. S.

John Nichols Sings at Vassar

John W. Nichols, tenor, gave his second recital of the season at Vassar College recently. He was assisted by Mrs. Nichols, pianist. His offerings comprised songs of Debussy and other modern French composers. The same program was given at Vassar about ten years ago and it was repeated this season by special request.

Florida Welcomes Stanley Party



In Tampa, Fla.—From Left to Right: Eleanor Stanley, Pianist; James Stanley, Bass; Idelle Patterson, Soprano

Following his recent Southern tour, James Stanley, the American bass, has returned to New York. Mr. Stanley appeared in Natchitoches, La., then in Orlando, Fla., where he sang the opening night at the big festival, and in the performance of Elgar's "Caractacus" the following night; at Tampa on Feb. 18, and at Rock Hill, S. C., Feb. 20. His success was complete at the festival, where he was given a rousing reception.

With Mr. Stanley was his wife, Eleanor Stanley, the gifted pianist, who was

to act as accompanist in his concerts. On their arrival in Orlando they found to their surprise that no provision had been made for an accompanist for the festival. So Mrs. Stanley, alert and obliging, two most admirable qualities under the circumstances, was pressed into service and officiated at the piano in the performance of Elgar's "Caractacus" and Handel's "Messiah," as well as in four miscellaneous concerts. Her playing was greatly appreciated. Idelle Patterson, the New York soprano, who is shown with the Stanleys in the above picture, also made a decided hit at the Orlando festival.

Orville Harrold's Rise to Fame at the Metropolitan

SUCCESS has followed success for Orville Harrold, the American tenor, at the Metropolitan Opera House. Each new achievement has had something of a surprise in it for his audiences, even for those admirers who predicted great things for the artist, once he had found himself. First, in a rôle secondary in importance to Caruso's in "La Juive," he convinced Metropolitan patrons that he was a tenor to be reckoned with; then, as a new *Turridu* in "Cavalleria Rusticana," he sang with and acted with a vividness and an intensity that made him the dominating figure of the performance. His *Rudolfo* in *La Bohème* won even more universal favor. In "Faust" and "L'Oracolo" he added to his rapidly growing prestige.

To Mr. Harrold fell the task of creating the tenor rôle in Henry Hadley's "Cleopatra." How well he succeeded with it is a matter of recent history. Seldom have English words been projected over the footlights with the clarity given them in this American-made opera by the American tenor. Then came his greatest triumph—*Parsifal*.

Success in Italian, French and American opera did not, of itself, prophesy satisfactory results in Wagnerian parts. Operatic history is filled with instances to the contrary, and those shining examples like the de Reszkes were the exceptions rather than the rule.

Harrold's *Parsifal*, as revealed at the first two performances of the festival music-drama, already is generally accepted as the best of his accomplishments. His success with the English text again commanded admiration. His

singing preserved the vocal beauty which had been characteristic of it in rôles ordinarily regarded as more lyrical than that of *Parsifal*, and his acting was straightforward, effective, convincing. With the probability that other Wagner works will be sung in English in another year, future appearances of Mr. Harrold in rôles of the restored music dramas will be awaited with keen interest.

SIMMONS IN BROOKLYN

Baritone Scores in Recital Before Rembrandt Club

Before the Rembrandt Club of Brooklyn William Simmons, the New York baritone, gave a recital on Monday evening, March 1. He was ably accompanied at the piano by Frances Foster, while E. K. Macrum played the organ accompaniment in his Handel air. Mr. Simmons was in fine voice and gave splendid interpretations of old classics of Secchi and Handel for his opening group. These he followed with the air "Arm, Arm, Ye Brave" from Handel's "Judas Macabaeus," singing O'Hara's "There Is No Death" as an encore to it. Old English pieces comprised a group by Broadwood, Purcell and Lane Wilson, then three Brahms songs in English, and finally four American and English songs by La Forge, H. T. Burleigh, Kramer and Lohr.

Mr. Simmons was applauded heartily, and added among his extras "Tommy Lad," and Aylward's "The House of Memories." To the interest of the recital he contributed by brief comments on the various songs.

1620-1920

TERCENTENARY CELEBRATION

PRISCILLA

or

THE PILGRIM'S PROXY

Comic Opera
for Amateurs

Vocal Score, \$1.50

By Coolidge
and Surette

NO more appropriate and delightful amateur entertainment could be found to celebrate the tercentenary anniversary of the landing of the Pilgrims at Plymouth, Massachusetts, than "Priscilla or The Pilgrim's Proxy." The popularity of this comic opera is attested by the fact that it has been performed in practically every state in the Union.

Priscilla is a humorous and good natured travesty of the story of the Proxy Wooing, one of America's best known Legends, in which historic characters are introduced in entirely good taste.

The performance comes entirely within the scope of High School Organizations.

For Descriptive Circular and Terms Address

THE BOSTON MUSIC CO. :: :: BOSTON

TOSCHA SEIDEL

CELEBRATED
RUSSIAN
VIOLINIST

NOW BOOKING SEASON 1920-1921,—Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU, 33 West 42nd Street, New York City

STEINWAY PIANO USED

COLUMBIA RECORD

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Another View of the Gender of Songs To the Editor of MUSICAL AMERICA:

Your editorial, "The Gender of Songs," in the issue of March 6, will no doubt cause comment. You uphold Mr. Bispham's side of the question, but, like all other questions, there are two sides to this one.

It is admitted that were Mr. Bispham to come out and sing "My Mother Bids Me Bind My Hair," it would be quite out of place, as would the antithesis of this, a woman singing a song which was purely a man's, such as "She Is the Darling of My Heart," the line which no doubt makes "Sally in Our Alley" a man's song.

But when Mr. Bispham's followers bring up such songs as "Invictus" to support their argument, I think they have gone too far, having confused sex with soul. "I am the captain of my soul" surely may be declaimed by man or woman! As may any truth, story or happening.

Mr. Bispham's argument would instantly put a stop to some of Mme. Schumann-Heink's best songs, "The Erlking," for instance, or "The Americans Come," both of which portray a father speaking to his son! We could mention dozens of such wonderful songs off-hand which are being sung by women singers. No audience would draw so sharp a line as Mr. Bispham.

My personal opinion of this is that we cannot whittle down such a broad subject to the size of a pair of trousers or a skirt. When we hear a great song sung by a great singer, a great message proclaimed by a great voice, the idea of "sex" doesn't enter into it at all; it is a question of the voice—is the voice suited to the song?

Mr. Bispham's argument takes issue with the intelligent selection of songs on the part of such great artists as Schumann-Heink, Homer, Clara Butt, Mary Jordan, Marie Rappold, Marie Sundelius, etc., etc., *ad infinitum*, and I believe that our great American jury will bring in a verdict in favor of them!

GEOFFREY O'HARA.

New York, March 8, 1920.

Another American Violinist Who Captured a Grand Prix in Paris

To the Editor of MUSICAL AMERICA:

In your issue of July 12, 1919, on Contemporary American Musicians, No. 74, quoting Frederick Fradkin, I wish to state that he is entitled to all the credit you gave him regarding his ability, etc.,

except the fact of him being the only American receiving the Grand Prix at the Paris Conservatoire for violin playing. I wish to state that a Michael Banner, now a resident of New York City, but born in Sacramento, California, 1868, a pupil of S. E. Jacobsen, when the latter was in Cincinnati, and concertmeister, whom Theodore Thomas brought here for his orchestra as first violin. Mr. Banner studied under Massart during the years 1883-4, and received first prize after two years of study, a lad then, of not yet sixteen years, which is a very remarkable accomplishment in such a short time, and unusual for a foreign pupil to receive.

I wish to make this statement in behalf of him, as he is too modest to contradict the article I mention. I have been a reader of MUSICAL AMERICA for years and will appreciate very much to see in print, at your first opportunity, an announcement to the above effect. Mr. Banner is at present composing an elaborate work for violin and orchestra, a "Tone Poem," which will soon be produced by a well-known orchestra, he playing the solo violin part.

A. IRVING TALLIS.

(A former pupil of Mr. Banner.)

New York, March 4, 1920.

Wants Minnie Hauk in Home

To the Editor of MUSICAL AMERICA:

I have been very much interested in reading about poor Minnie Hauk and her condition in life. Why not present her with an admission to the Presser Institute in Philadelphia? It is such a beautiful place. I am sure she would be very happy there.

A SUBSCRIBER.

New York, March 5, 1920.

P. S.—It seems to me it took us a long time to wake up to the fact that Ruffo was a great singer and artist. I thought so the first time I heard him.

Likes "Musical America"

To the Editor of MUSICAL AMERICA:

I have received the notice of the expiration of my subscription to your admirable magazine and hasten to reply.

LUCY GATES AS DAMROSCH'S SOLOIST

New York Symphony Plays Delightful Array of Numbers—Soprano Receives Ovation

The New York Symphony's program at Aeolian Hall last Sunday afternoon was denominated "popular" and confined to short numbers. It offered abundant food for enjoyment, however, and had Lucy Gates for soloist, a reason in itself sufficient to lend the concert distinction. Bach's C Major and the second of Bizet's "Arlésienne" Suites—which contains the ballet music utilized in local representations of "Carmen"—Dvorak's pretty "Spinning Room" piece, another trifle illustrative of the spinner's occupation from Gabriel Fauré's "Pelléas et Mélisande" music, César Franck's "Pysche and the Zephyrs" and a mazurka and the "Wine, Woman and Song" Waltz of the great and immortal Johann Strauss, constituted the orchestral numbers. All of them were well played and the Strauss waltz carried away the audience. Hans von Bülow's advice to conductors on the subject of Strauss waltzes is classic but the conductors apparently still deem themselves above it. Or do these masterpieces tax their powers? Certainly they would be more welcome by far than the half-baked effusions of mediocrities who must, forsooth, be "encouraged." "Wine, Woman and Song" is by no means equal to some of the other waltzes of the Viennese master, whom both Wagner and Brahms found it in themselves to envy. Yet how lightly it wears its sixty odd years! How simi-

I will state that I am much pleased with MUSICAL AMERICA and derive great satisfaction and information from its pages. I have read other music magazines at times but your work covers a field that no other book attempts. I am not a musician, but have acquired a taste for good music through singing in the chorus of the marine musical festival, led by William Rogers Chapman, for nearly twenty years. I have heard at different places Christine Nilsson, Patti, Gersten, Myron Whitney, Nordica, Calvé, Sembrich, Melba, Farrar, Garden, Homer, Gluck, Alda, Julia Clausen, Caruso, Scotti, Amato, Lazaro, Matzenauer, Muzio, McCormack, Edward Johnson, Francon Davies, Evan Williams, Campanari, Emma Juch, Schumann-Heink and many new ones, I hope to hear including Rosa Raisa. Perhaps this long note will not meet your approval but it may show you the reason for my renewing my subscription to a book that I have learned to anticipate with increasing pleasure.

Wishing you ever increasing success, I am,

Sincerely yours,

F. J. SANFORD.

Skowhegan, Me., March 3, 1920.

Not Connected with New Bureau

To the Editor MUSICAL AMERICA:

I have received many inquiries about my connection with the "Musical Bureau of America, Inc.," of which Mischa Applebaum is the director, that I feel it incumbent upon myself to make clear the fact that I am not connected with this bureau in any capacity whatever. Only the idea of a contest for artists, which Mr. Applebaum mentioned in a recent interview, was suggested by me. I am sure that such a contest will prove of great help both to the artists and the musical bureau, if well managed.

LAZAR S. SAMOILOFF.

New York, March 2, 1920.

Mme. Farrar's Husband

To the Editor of MUSICAL AMERICA:

What is the name of Geraldine Farrar's husband, and what is his nationality?

LA MARSONNETTE.

New York City, Feb. 16, 1920.

[The name of Mme. Farrar's husband is Lou Tellegen. He is half Dutch and half Greek.—Editor, MUSICAL AMERICA.]

lar will be the fate of the nauseous contemporary dance tunes three score years hence?

Miss Gates, contributed "L'Amero" from Mozart's "Re Pastore" and the "Lakmé" Bell Song. The delightful soprano seemed not at all times in her best condition. Her lower voice sounded veiled in the Mozart air and she several times overreached the pitch in the attack of high tones. The whole number she sang with a sense of uncertainty. The Bell Song was better, albeit not flawless. But the pervasive loveliness and individual timbre of the voice lent their habitual enchantment to the introductory recitative and the fanciful ornamentation of the air. These embellishments Miss Gates executed for the most part with her wonted taste and even more than her familiar virtuosity. The softly echoed repetitions of preceding phrases, the staccati like points of light, the delicate florid tracteries, exhibited an artistry combined with a subtle poetic grace surpassed by no foreign exponent of decorative song before the American public to-day. Miss Gates received an ovation after each of the airs.

H. F. P.

Helen Teschner Tas To Give Second New York Recital

At her second New York recital of this season at Aeolian Hall on the evening of March 29, Helen Teschner Tas, violinist, will present Nardini's E Minor Concerto, Beethoven's Romance in F and G, Lalo's Spanish Symphony, the familiar Melody of Tchaikovsky, and Rubin Goldmark's "Witches' Sabbath." She is making an innovation in playing all five movements of the Lalo work, including the Scherzo and Intermezzo, which are usually omitted. She will have the assistance of Coenraad V. Bos at the piano.

MACBURNY STUDIOS, INC.

THOS. N. MACBURNY, President & Treasurer
JAMES E. MACBURNY, Sec'y.
EARL R. BENEDICT, Bus. Mgr.
Fine Arts Building

STURKOW-RYDER

PIANIST

Cable Building

'Phone Wabash 7168



Photo by Solberg

CLAUDIA MUZIO SOPRANO

Distinguished
Italian Star of the
Metropolitan Opera Co.

She added to her repertoire a new rôle, that of the heroine in

"EUGENE ONEGIN"

in which she will shortly appear at the Metropolitan.

DUNNING SYSTEM of Improved Music Study for Beginners

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED. WHY?

Normal Classes as follows:

Mrs. Carre Louise Dunning, Originator, 8 West 40th St., New York City.
Portland, Ore., June 17; Chicago, August 1.
Mary E. Breckisen, 354 Irving St., Toledo, Ohio.
Louisville, Ky., June; Toledo, Ohio, July.
Harriet Bacon MacDonald, 3823 Pine Grove Ave., Chicago, Ill.
Chicago, March 1; July 1.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.
Mrs. Oscar E. Busby, 233 No. Ewing Ave., Dallas, Texas.
Dallas, March 8; Memphis, Tenn., June 21.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Kidd-Key College, June 15.
Jeanette Currey Fuller, 50 Erlon Crescent, Buffalo, N. Y.
Buffalo, July 1.
Mrs. Jean Warren Carrick, 977 East Madison St., Portland, Ore.
Portland, April 15; August 15.
Clara Sabin Winter, 410 No. Main St., Yates Center, Kan.
Wichita, Kan., June 2.
N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.
Virginia Ryan, 1115 Washington St., Waco, Tex.
Waco, Feb. 16.

Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago.
New York, Feb. 15; Chicago, April 1.
Stella Huffmeyer Seymour, 1219 Garden St., San Antonio, Texas.
Mattie D. Willis, 617 So. Fourth St., Waco, Texas.
Waco, June 17; New York City, August 2.
Laura Jones Rawlinson, 554 Everett St., Portland, Ore.
Mrs. Ura W. Synnot, North Texas Bldg., Dallas, Tex.
Dallas, March 8; June 28.
Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.
Maud E. Littlefield, 204 So. Olympia St., Tulsa, Okla.
Clara M. Garrett, Bay City, Texas.
Una Clayton Talbot, 3988 Washington Boulevard, Indianapolis, Ind.
Indianapolis, Summer classes.
Isobel M. Tene, Lakeview Hotel, Los Angeles, Cal.
Elizabeth Hasemeier, 41 So. 21st St., Richmond, Ind.
Richmond, June.
Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.
Kidd-Key College, June 15.
Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla.
Oklahoma City, Spring and Summer.

Information and Booklet upon request.

JULIA JACK

MEZZO SOPRANO

EARL TOWNER

Accompanist and Representative

261 Calaveras Avenue

Fresno, Calif.

CHICAGO'S PROMINENT MUSICIANS, TEACHERS AND SCHOOLS

MAE GRAVES ATKINS

SOPRANO

Management: MILLER, RESSEGUIE & TUFTS
1525-27 Kimball Hall, Chicago

THE LEILA A. BREED STUDIOS

521 Fine Arts Bldg.
Wabash 6856

CHICAGO CONSERVATORY

WALTON PERKINS, President

9th Floor, Auditorium Bldg. 'Phone Wabash 9007

FREDERIK FREDERICKSEN

VIOLINIST

Chicago Musical College
Frederiksen-Campbell Ensemble
Graceland 9166

HERBERT GOULD

BASSO-CANTANTE

523 Fine Arts Bldg.

GUSTAF HOLMQUIST

BASS-BARITONE

1430 Argyle

'Phone Sunnyside 6111

TRACY JAY KINGMAN

BARITONE

Lyceum Arts Conservatory
Lyon & Healy Bldg. 'Phone Harrison 2074

HENIOT LEVY

CONCERT PIANIST—TEACHER

Kimball Bldg

'Phone Wabash 5388

ALEXANDER RAAB

PIANIST

Chicago Musical College

Sir Thomas Beecham Leads London Symphony in Works of Classicists

Little Symphony by Leonardo Leo Proves Attractive Novelty—
Other Concerts of Week—Cyril Scott Writes Incidental Music to "Othello"

By EDWIN EVANS

London, Feb. 20, 1920.

THE last concert of the London Symphony, which was conducted by Sir Thomas Beecham, was remarkable for the prominence given to the old music in which Sir Thomas formerly specialized. When he first came before the public, his programs were almost exclusively devoted to the music of the eighteenth century, which he used to give with an orchestra of proportions suited to the period. It was only afterward that this became the nucleus of a full modern

symphony orchestra. On this occasion he gave us Mozart's "Prague" Symphony, one of Handel's Concerti Grossi and a little symphony by Leonardo Leo, which proved, despite its age, a most attractive novelty. It belongs to an oratorio, "St. Helena at Calvary," and was originally in three movements, an abridged version of the first being added as a finale when the symphony was performed as a separate work. We have been accustomed to think of Leo as a very scholarly, not to say dry, contrapuntist, but here his learning was entirely subordinated to the spirit of the work, which is more emotional than was common in the music of

its period, the first half of the eighteenth century, when classical severity was the rule. The Neapolitan school, to which Leo belonged, was, however, one of the most human of its day, and that may account for the warm pulsation of life, which took us a little by surprise.

At the same concert Albert Sammons played the Brahms Concerto, his reading of which was more lyrical than that of other violinists, who usually confine the lyrical feeling to the slow movement. It was in the first section that the contrast was most remarked, and there were orthodox Brahmsians who were disposed to question the interpretation, but, having always regarded Brahms as primarily a lyric writer, I welcomed the unaccustomed tenderness of the quieter passages.

Other concerts of the week have not been very important. The London Chamber Concert Society gave us several works with harp, such as Julius Harrison's Quintet, Ravel's Septet and Dr. Ethel Smyth's song "Chrysilla," which is accompanied by strings, harp, flute and triangle. The singer was Lady Maud Warrender. There has been the usual array of pianists, none of whom has made any sensation, and even Isolde Menges, the violinist, was not so completely successful at her second recital as she had been at the first.

Matheson Lang, who is giving some matinee performances of "Othello" at the New Theater, commissioned Cyril Scott to write incidental music, which the latter has done with quite unusual discretion. He has aimed not so much at producing a symphonic score as at writing music suited to the immediate purpose. Unfortunately, our theatrical audiences are so accustomed to the trash that is performed by theater bands, that they could not break themselves of the habit of regarding the music as a cover for conversation, for which in ordinary circumstances they have a good excuse. The result is that, though I was present from the first note of the overture to the end of the performance, I am unable to tell you anything whatever about the merits of Cyril Scott's latest composition. In the insurance phrase, this may be termed a "total loss," for the very nature of the composer's intention has probably made the music less suited to the concert room.

Among forthcoming events the name of Delius looms large. To-morrow we are to hear his concerto for violin, 'cello and orchestra at a Queen's Hall symphony concert, next week with the Royal Philharmonic Society gives his "The Song of the High Hills," the week after the London Symphony introduces his "Pagan Requiem" and very soon we are to have a revival of his opera, "A Village Romeo and Juliet." There is also a prospect of renewing acquaintance with his string quartet. Since the first Delius boom of Appalachian days there has not been such a run on his works in London. It is, however, stretching a point for us to claim him as a British composer on the ground that he was born at Bradford. The composer himself is much more correct in calling himself a good European, though he very nearly became an equally good American during his orange growing days in Florida. The fact is that he is the most cosmopolitan of all musicians, and there is nothing in his works that savors of any definite nationality.

Caroline Curtiss Sings at Korean Republic Celebration in New York

Caroline Curtiss, the soprano, who made her successful New York debut in an Aeolian Hall recital last season, was heard at the Sixty-third Street Music Hall one evening last week, the occasion

being the Korean Republic anniversary celebration. "Sweet Suffolk Owl" by Buzzi-Peccia and "Do Not Go My Love" by Hageman met with instant favor with the audience. The artist was warmly applauded and added several numbers to her program which included Cyril Scott's "The Blackbird's Song," Dwight Fiske's "The Bird" and Spross' "Robin, Robin, Sing Me a Song."

SINGERS DELIGHT CAPITAL

Mabel Garrison, Greta Masson and John Quine Appear in Washington

WASHINGTON, D. C., March 9.—Mabel Garrison, the Metropolitan soprano, appeared in recital last week under the local management of Mrs. Wilson-Greene, offering an interesting program chiefly of French and English songs. Her one operatic aria was the Fabliau from Massenet's "Manon." Her work was of a cameo-like delicacy in every respect and she was tumultuously applauded. George Siemmon aided materially in the artistic effect of the concert by his splendid accompaniments.

The eighth concert of the Ten-Star Series, T. Arthur Smith, director, was given by Greta Masson, soprano, and John Quine, baritone. The artists opened the program with "La Ci Darem," from "Don Giovanni," and were afterwards heard in groups of songs in different languages. It was a most interesting concert in every respect and both artists were the recipients of much well-deserved applause.

W. H.

Hofmann Plays in Miami

MIAMI, FLA., March 2.—Miami has had two notable recitals in the past month. Joseph Hofmann appeared in a delightful program under the management of Earnest Philpitt, of the Philpitt Music Co. Mr. Hofmann gave a splendid program and was generous with encores. The second recital was by Aresoni, in connection with the Y singers. In addition to two solo groups, Mr. Aresoni, with Mr. and Mrs. Hamilton Hopkins, gave two scenes from operas. The Y singers' numbers were choruses from operas.

A. M. F.

A Tribute to Yeatman Griffith



To Yeatman Griffith
"A true Genius"

The wonderful results I have gained from your teaching during the last two years I consider marvelous.

In deep gratitude

LENORA SPARKES

HANS KRONOLD



Violoncello
Soloist

For Recitals Address

561 West 147th St.
New York

Phone
Audubon 216

ELIZABETH KELSO

PATTERSON

SCHOOL OF SINGING

Studio: 257 W. 104th St., New York City
Telephone Academy 2859

WM.

—STICKLES—

Accompanist—COACH—Composer

Studio: Carnegie Hall 305

Res. 'Phone: Wadsworth 9722

EMADESTINN

DRAMATIC SOPRANO, Metropolitan Opera Company

Season 1920-1921 Now Booking

Management: OTOKAR BARTIK, 1425 Broadway, Metropolitan Opera House Building, New York

MAYO WADLER

"America's Own Violinist"

Management: JULES DAIBER, Aeolian H. B., New York

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York

THE MUSICAL AMERICA COMPANY, Publishers.

JOHN C. FREUND, President; MILTON WEIL, Treasurer; DELBERT L. LOOMIS, Asst. Treas.; LEOPOLD LEVY, Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
PAUL KEMPF, Managing Editor

Chicago Office: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. MacLeod, Manager; Maurice Rosenfeld, Correspondent.
Philadelphia: H. T. Craven and W. R. Murphy, c/o Philadelphia "Evening Ledger," Correspondents.

Atlanta, Ga.: Linton K. Starr, Atlanta "Journal."
Baltimore, Md.: Franks C. Bornschein, 708 E. 20th St.
Brooklyn, N. Y.: Adele Somerville, 350 East 11th St.
Buffalo, N. Y.: Mrs. Frances H. Humphrey, 199 Allen St.
Cleveland, O.: Mrs. Alice D. Bradley, 2081 E. 36th St.
Dallas, Tex.: Mrs. Cora E. Behrends, 4943 Victor St.
Denver, Colo.: John C. Wilcox, Wolfe Hall.
Detroit, Mich.: Mabel J. McDonough, 122 Peterborough St.

Boston Office: Room 1011, 120 Boylston Street. Telephone 570 Beach. Charles Repper, Manager.

Cincinnati, O.: J. H. Thuman, c/o Cincinnati "Enquirer."

San Francisco: Mrs. Edward Alden Beals, 1914 Pine St.

Milwaukee, Wis.: O. O. Skirwood, "The Journal."

Montreal, Canada: Dr. Boris Dunov, 740 Sherbrooke, West.

New Orleans, La.: Helen Pitkin Schertz, 1300 Moss St.

Providence, R. I.: Allen Potter, 53 Haskin St.

Pittsburgh, Pa.: Harvey B. Gaul, Calvary Episcopal Church, Shady Ave.

St. Louis, Mo.: Herbert W. Cost, Third National Bank Bldg.

St. Paul, Minn.: Mrs. Warren Briggs, 117 Mackubin St.

EUROPEAN OFFICES

Dr. O. P. Jacob, General Manager

London: c/o Joint City & Midland Bank; Milan, Credito Italiano. Paris: The Comptoir, National d'Escompte de Paris

London: Edwin Evans, 81 Colchester Road, Earl's Court, London, S. W. 10.

Paris: Robert Brussel, 28 Avenue Mozart XVI^e, Business Representative, Raymond Stenger, 8 Rue de Bruxelles.

Nice, France: Pierre Borel, 20, Rue de Chateaufort.

Madrid: Bernardo G. de Candamo, "Ateneo," Calle Prado, Madrid, Spain.

Rome: Alfredo Casella, 11 Via Quirino, Visconti, Rome, Italy.

Mexico City, Mexico: Eduardo Garibel, National Conservatory of Music.

Havana, Cuba: E. F. O'Brien, Malecon y Blanco.

Milan: Ugo D'Albertis, Filodrammatico 10; Eristo Tromben, Business Representative Direttore del "Corriere di Milano," Via San Pietro all'Orto 16.

Copenhagen, Denmark: Fritz Crome, 20 Gl. Konveg.

Zurich, Switzerland: Edith Asmussen, 76 Kreuzstrasse.

Berlin: Dr. Edgar Isel, Berlin-Wilmersdorf, Mecklenburgische Str. 21.

Munich, Germany: Dr. Gerhard Guthers, 2 Gluckstrasse.

Vienna: Adèle Funk, Ploessgasse 6, Vienna IV.

Buenos Aires, Argentina: Josefina C. de Piazzini.

Japan: Heijiro Iwak, correspondent, Nippon Gakki Kaisha, Hamamatsu.

MILTON WEIL

Business Manager

Telephones 820, 821, 822, 823 Murray Hill
(Private Branch Exchange Connecting All Departments.) Cable Address "MUAMER"

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....\$3.00
For Canada.....4.00
For all other foreign countries.....5.00
Price per copy......15
In foreign countries......15

NEW YORK, MARCH 13, 1920

HAPPINESS THE MISSION OF THE SING

With its trend toward the Group Sing—in the form of short periods devoted to song in department stores, factories, labor unions, business clubs and associations—and the establishment in various cities of schools for Sing leaders, so that no group or gathering need be silent for lack of a guiding and liberating hand, the Community Sing movement plainly has passed the experimental stage and has entered upon a very vital mission, that of bringing happiness into every-day life.

It is a mistake to inquire too closely and too immediately into the relation of this singing to the ideals of art-music and the artistic expression of it. Though, in its ultimate, the Community Sing should tend eventually to foster a love for much better music than that which is to be heard to-day in these Group Sings, it is clear that its present mission is not primarily to serve as a hand-maiden to music-culture. There is no need for its champions to blush or to apologize in admitting, frankly, that its present purpose is social, to provide fellowship, relaxation, emotional outlet—in a word, pleasure.

This is an age of enjoyment of leisure hours. The world has made up its mind to have a good time, if it can. Dark philosophies, sacrificial faiths and ideals of self-denial and self-internment have been cast overboard. The spirit of fun, for better or worse, beckons to millionaire and street sweeper. How to utilize spare time so as to insure a maximum of enjoyment and a minimum of vain pursuit, is every man's and every woman's problem, whatever his or her individual conception of what constitutes pleasure—mental, physical, emotional, cultural or spiritual.

The world has organized its work hours. For two decades and more, it has been striving to organize its hours of play, applying the same essential principle—the elimination of waste effort—that has been applied to its work. People of means, those of even fair circumstances, usually can fill their idle hours without assistance. But there can be no denying that countless thousands of less fortunately situated men and women, and those who have been given a new outlook by the sweep to more pay and shorter hours, thirsting for pleasures they have not known before, will welcome such attempts to organize spare time as are typified by the Community and Group Sings.

To sit in a lunch room and there, over the clatter of the dishes, sing "Smiles" or "Annie Laurie" does not mean that to-morrow the laundry worker will love and understand a Brahms symphony. But it does mean that there is song in her life, song on her lips and song in her heart. Romance is enthroned a little while, as truly for her as for the lover of Brahms in his seat at the symphony, his sensitized being attuned to great surges of sound, which, after all, exalt and sway because they trace in some way back to the hopes and aspirations, the joys and sorrows, and the simple humanity of mankind. If he is happy, so is she. And what more do we want in this weighted and wearied world, struggling to-day as never before, to enjoy life in the living!

RE-ENTER THE SOLOISTS

At its forthcoming pair of New York concerts, the Boston Symphony will depart from its custom of the past few years and present a soloist. Soloists had as much share in the Boston Symphony events in an earlier day as they still have in those of any other orchestra. Their services were dispensed with on the presumption that the Boston organization was amply sufficient in itself. Perhaps it was. No falling off of attendance indicated any popular dissatisfaction with the policy. The houses were invariably crowded. They could not have been fuller if a Paderewski, a Kreisler or a Hofmann had been billed to contribute to the joys of the occasion. The orchestra was the thing and its controlling powers knew it.

Circumstances alter cases and to-day the Boston Symphony is experiencing vicissitudes undreamed of when the rather arrogant arrangement was put into effect. Attendance is smaller and some means must be found of preserving popular interest in an organization no longer measuring up to its proud artistic standards of a former time. Therefore, soloists are once more countenanced.

There was never a reason, beyond vanity or economy, for discarding them. Soloists, of course, are often sensational and thus offend true music-lovers. But to do away with the co-operation of serious artists is inevitably to deprive audiences of various masterworks impossible to realize without their help. Not one of the great piano or violin concertos, for example, have the Boston Symphony audiences heard since the ban went into effect. Surely such a policy of snobbishness leads to great sins of artistic omission.

ANOTHER STUPID LAWMAKER

A fair sample of the stupid, bigoted legislation aimed at musicians by ignorant lawmakers is well exemplified by the bill just introduced into Congress by a Chicago Representative. The measure would actually prohibit standing at the opera, concerts or any musical performance, and while it seems designed only for the District of Columbia, our correspondent admonishes music lovers that it is doubtless the intention of the reformer to extend the scope of the proposed law.

How long will musicians remain unrepresented in Congress?

There are thrilling possibilities in the suit a well known singer has begun to enjoin the production of a motion picture, which he alleges is a libel on all women who sing in grand opera. Supposing—just supposing—the film company, in self-defense, should summon the foyer gossips and have them tell it right out in court.

* * *

From the National Capital comes a new ruling forbidding collection of the admissions tax from newspaper critics. The courts having decided, some time since, that these scribes come under the proviso for the admission, without tax, of theater employees, surely no doorkeeper has been so crass as to accept tips from a fellow servant.

* * *

And now Boston, that modern Athens, is to learn that a symphony is still a symphony, even if it does wear the Union Label.

PERSONALITIES



Two American Pianists

Palm Beach has its call evidently for the musically inclined, as well as for the more or less idle rich. A number of well-known artists have enjoyed its beauties this season, among them the American pianist, Olga Samaroff-Stokowski, wife of the conductor of the Philadelphia Orchestra. Lester Donahue, the young California pianist, pictured above at Mme. Stokowski's right, forsook the charms of Palm Beach in time to give a recital a week ago in Aeolian Hall.

Friedman—The engagement is announced of Blanche Friedman, well-known in New York musical circles as the capable head of Haensel and Jones' press department, to Charles Ginsberg, a New York silk merchant.

Beecham—Sir Thomas Beecham's early spring season of London opera in English began at Covent Garden on Feb. 24. The season will presumably last until the theater is required for the "grand" season and the repertoire is to consist largely of the works of Mozart and Wagner.

Colson—Percy Colson, the English composer, following many ancient precedents, has betaken himself to Italy, there to work at the opera commissioned from him by the Royal Carl Rosa Company in consequence of the success of his opera "Pro Patria." The new work, entitled "She Stoops to Conquer," is based as to its libretto upon Goldsmith's comedy, the libretto by Alfred Kalisch.

De Lys—Edith De Lys, the American prima donna, whose musical training and engagements have kept her abroad for the past fourteen years, offered her services to the committee in charge of the General Pershing banquet at New Orleans on Feb. 16. Mlle. De Lys sang General Pershing's favorite song, "That Pal o' Mine," and later "The Star-Spangled Banner," and the General himself requested an encore of the former.

Lhévinne—The Russian pianist, Josef Lhévinne, has made a special study of astronomy. On his recent Middle Western tour he had the pleasure of visiting, at the invitation of Professor Philip Fox, the observatory at the Dearborn University in Indiana. Professor Fox quoted Camille Saint-Saëns as another instance of a great musician who is also a keen astronomer, and adds that among professional star-gazers, the unmusical astronomer is yet to be found.

Alda—"A career and a home? Of course you can have them both," says Frances Alda, soprano, interviewed lately in the New York *Evening Mail*. "It is one of the few cases in which you really can eat your cake and have it too. The artist who is wise, realizes that she need not miss all the happiness of having her own home. All she has to do is to develop both sides of her nature." Presumably the artist-wife of the Metropolitan's general director means both the artistic and the practical sides.

Heifetz—Attention! Heifetz has played second fiddle. It was in the Debussy Quartet, which was given, with a number of other chamber music compositions, at the home of Selby C. Oppenheimer, who has been managing Heifetz's recent appearances in San Francisco. In conjunction with Louis Persinger, who played the first violin part in the Debussy number, Horace Brott, Louis Ford, Nathan Firestone and Samuel Chotzinoff, his accompanist, Heifetz made music for the delight of the local musical celebrities assembled.

D'Angelo—Remarks the New York *Sun*: "Quickly into the clamorous silence which follows a first hearing of Rachmaninoff's symphony, 'The Bells,' comes the announcement that Poe's poem has been set to music by another composer, Lady Alida Brittain. This second and smaller version, sung by Louis D'Angelo at the regular Sunday night opera concert at the Metropolitan, calls for the accompaniment of three instruments. Heretofore, the only noteworthy example of Poe's themes being borrowed by an English composer has been that of Holbrooke's 'To Xanthe.'"



By Cantus Firmus

DEAN of the Critics* Henry E. Krehbiel missed some splendid opportunities in his "Parsifal" translation. In his noble, industrious efforts to iron out the poetry and romance of the original text Dean Henry hews to the line and makes us understand that Wagner is stern, hard stuff. Not for an instant will he permit Wagner to flaunt his medieval, clumsy notions of language; this is the age of machines, therefore, let the tale of the Grail be told in a manner befitting a catalogue of gears, crank-shafts, piston-cylinders and other matter-of-fact affairs.

Don't misunderstand us. We are grateful for even an automobile-catalogue narrative of "Parsifal." We confess to disappointment, however, when reading the Deacon's version of Amfortas's lines, "Mein Vater." Mr. Krehbiel did not make it, "Oh, say, Pop!"

But we must forgive this lapse for in almost every other page the translator is faithful to the device on his banner: "This is a serious business, children, let's get down to the hard facts."

*The venerable friend of art enjoys the title, so why shouldn't we be generous?

A Program

Dear CANTUS FIRMUS:

The following program I clipped from a rural weekly, published not a thousand miles from here:

"Morning"—O 'tis Weeks

"Springtime of the Year"—Harriet Rush

"I Think"—Guyde Hardelet

"My Ladle"—Thayer

"Roses of Picardy"—Wood

"The Stars"—James Royer

"Song of Spring"

"Slave Song"—Della Riego

"At Dawning"

"My Dear Soul"—Wilfred Sanderson

"Spring of the Year"—Nivello

"Phillip, Wake Up" T. L. K.

A Stupid Question

Dear CANTUS:

Monkey glands grafted to human beings will prolong life, we are informed by a medical savant.

I am a tenor. Do I count as a human being?

PUZZLED.

For Washington, D. C., Readers

In our mail, during the week, we received from sundry senators, congressmen, and various government departments, pamphlets and letters on "Holstein Cattle and Their Care," "Agriculture in the Everglades," "Concrete Piping," "Cut-over Land Reclamation,"

"Statistics of Railroads Under Federal Administration," "Speech of Senator — Opposing Waterways Appropriation," etc., etc.

The cost of these books must run into hundreds of thousands of dollars, sufficient, at any rate, to support a moderate-sized National School of Music.

A Noisy Blank Cartridge

An eminent senator has introduced a bill which favors a National Conservatory but carries no appropriation. Reminds us of the well-known resolution of the Christian Endeavor Sewing Circle, "Resolved, That We Deplore the Existence of Profiteering in Our Fair Land."

No, Miss Howell Doesn't Compose

Dicie Howell's historian, Gretchen F. Dick, quotes the young singer as follows:

"Once, as a young music student, I thought I had an inspiration for a theme, and made a note of it, with the idea of setting one of my favorite poems," said Miss Howell. "I remember the dreadful shock I sustained when playing my supposedly original theme to a composer friend of mine. He laughingly told me to stick to my voice, saying that as a composer I was an excellent singer, for I had simply made a mental note of 'The Old Oaken Bucket,' and with a slight change had made the melody my own original. That was the beginning and the end of my career as a composer. Incidentally, this brings to mind the time-worn, but still amusing story of the very unmusical man who refused to go to a concert because he 'didn't know the difference between the 'Old Oaken Bucket' and the 'Star-Spangled Banner,' except that you stand up for one.' I hope that my English friend (Dorothy Howell, the composer) across the water will not think that I am stealing her praise, and likewise hope the mixup will be straightened out in the minds of the musicians over there and here."

Dear CANTUS FIRMUS:

Doesn't J. A. H. know the second verse of "Goity Moiphy"? I'm sure he would be interested:

She reads the New Yawk Joinal;

She reads the New Yawk Woild.

You oughta see my Goity

When my Goity's hair is coiled.

B. B.

"Our Jap correspondent speaks of starting opera 'with a view to awakening and comforting the laborers,'" observes C. P. "I suppose this means rousing the Jap workman from his slumbers with 'Some Day He'll Come,' for instance."

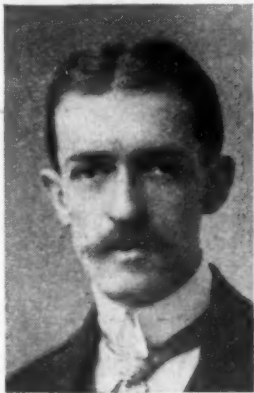
CONTEMPORARY :: AMERICAN MUSICIANS

No. 108

George

Harris, Jr.

GEORGE HARRIS, JR., tenor, was born in Andover, Mass., in 1884. He obtained his education at Phillips Academy, Andover and Amherst College, and was graduated from the latter in 1906. From 1896 to 1906 he studied with Clayton Johns, also taking up composition for five years. On his graduation from college he went to Paris, where for three years he continued his studies with Jean de Reszke. His debut was made in Paris in May, 1909, in a song



George Harris, Jr.

recital at the Salle des Agricultures.

On his return to America he made his appearance as soloist at the Worcester Festival, 1909. Since his debut he has appeared with the New York Symphony; has been soloist on the tours of the St. Paul Symphony, 1911-12; at the Maine Festival, Apollo Club, Chicago; Cecilia Club, Boston; Arion Club, Providence, etc. He has also given recitals in New York, Boston, Chicago, Washington, Cincinnati, Galveston, Bar Harbor, Newport, Northampton, and various other cities, and has toured with Cavalieri and Gadsby. In 1917-19 he did much singing for patriotic causes. Since 1916 Mr. Harris has been teacher of song interpretation at the David Mannes School. He has also been soloist at the Cathedral of St. John the Divine, since this year. He is also well known as translator of songs from the Russian, French, Italian and German, and also translated the libretto of "Madame Sans-Gêne." He makes his present home in New York.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS
STEINWAY HALL

107-109 EAST FOURTEENTH STREET
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

MANAGERS' NEW OFFICES

Allen & Fabiani Occupy Larger Quarters
in Forty-first St.

The business of Allen & Fabiani has grown so during the past year that they have been obliged to seek larger quarters. Although they still retain their offices in Æolian Hall, they have engaged an additional suite of five offices at 101 West Forty-first Street. One feature of the new offices will be a large and well equipped studio for auditions. The firm of Allen & Fabiani, which is just celebrating its second birthday in New York City, includes an opera bureau, the management of concert artists, and operates also the Musical Artist Teachers' Agency, and the National Teachers' Agency, which has offices also in Chicago, Washington and Cleveland. It conducts also the Bureau of American Colleges and a publicity bureau. The principals in the firm are Aurelio Fabiani, J. E. Allen, E. E. Olp of Chicago, and Mr. and Mrs. Walter D. Agnew at Columbia University.

HARRIET FOSTER'S RECITAL

Mezzo-Contralto Sings Program of
Sacred Songs at Æolian Hall

A recital of sacred songs, given by Harriet Foster, styled mezzo-contralto, at Æolian Hall on Thursday evening, March 4, was followed appreciatively by a moderate-sized audience. The composers figuring on the program ranged from Bach to Georg Henschel, the first conductor of the Boston Symphony, and included among others Schubert, Handel and Dvorak. Mary Ray Pinney played the singer's accompaniments, and contributed on her own account, the Gluck-Brahms Gavotte and the Gavotte in B Minor, Bach-Saint-Saëns. She played as an encore, Liszt's "The Nightingale."

The occasion took on an intimate, not to say festive character, as the countless flower-offerings were handed across the footlights. In a box were Kitty Cheatham and Mrs. Augusta D. Stetson, one of whose songs figured on the program. A song announced as by Mrs. Mary Baker G. Eddy was one of the encores. C. P.

Mischa Lhévinne and Estelle Gray Re-engaged Date in Mt. Vernon, Wash.

At its last meeting the music club of Mt. Vernon, Wash., voted to have Mischa Lhévinne, pianist, and Estelle Gray, violinist, reappear in its city on April 5. This return date was brought about by the splendid concert, which the Gray-Lhévinnes gave there on Feb. 19. The faculty of Pacific University has also secured them for a recital when they return to Oregon again this month, the date being March 16 at Forest Grove.

Schmitz to Appear with Boston Symphony

E. Robert Schmitz, the pianist, who will sail for Europe early in May to fill engagements with orchestras in various important European centers during the season, will be the soloist with the Boston Symphony Orchestra, March 18. On that occasion John Carpenter's Concertino will be produced. Mr. Schmitz is the first soloist who has appeared with the Boston Symphony for some time.

Harold Land's New York Engagements

Following his tour of twenty-two concerts in Maine, which he is now singing under the direction of William R. Chapman, Harold Land, the New York baritone, is to appear in concert in New York City and vicinity three times in four days. On March 30 he sings a concert in New York City and on April 2 and 4 in Brooklyn. On April 22 he gives a recital in Binghamton, N. Y., and on May 26 sings the title rôle in Mendelssohn's "Elijah" with the Oratorio Society at Newburgh, N. Y.

Bach Festival Dates Fixed

BETHLEHEM, PA., March 8.—Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, to-day announced the dates of the 1920 Bach Festival at Lehigh University as Friday and Saturday, May 28 and 29. There are already seventy-five guarantors as compared with sixty last year, who have pledged to meet the inevitable financial deficit. One-half of the deficit is borne by Charles M. Schwab.

CAROLINA

—the m

PRIMA DONNA CONTRALTO of the M

Not great by self-appointment, or boastful managerial claim

"McCormack, the tenor—unexpected wonder — Lazzari, contralto, repeated"

McCormack, the tenor, gave Butte the unexpected wonder, Lazzari, the contralto, repeated—she caught the soul of a large audience, and in an hour and a half captured the heart. She achieved with a few songs that close intimacy which comes from a life-time of conversation. Perfect enunciation, absolute fidelity to the spirit of the words and the wonder-making production of notes stamped each song and line and syllable of Lazzari.

Butte Post.

"All the brilliancy of a lyric soprano"

Before she had sung even a note she had captivated all by her gracious charm and manner. Of purest contralto with a lovely mezzo in the upper register, her voice is of uniform sweetness, resembling the lower of a cello. In fact she gave living proof that a contralto can not only be deep and resonant, but that it can contain all the brilliancy of a lyric soprano.

Springfield, Mo., Leader.

"A voice of truly marvelous beauty and power"

Artistic to her fingertips, possessing a voice of truly marvelous beauty and power, cello-like in vibrant richness in her lower tones and very exquisitely clear—she came heralded as one of the stars among the great singers, and those who heard her program are willing to testify that the story of her ability is not overdrawn.

Salt Lake Tribune.

"Carolina Lazzari conquered Los Angeles"

Carolina Lazzari conquered Los Angeles in her local debut last night. Rarely has a local audience taken a new singer so entirely into its good grace at first hearing, and it reflects much upon Miss Lazzari's gracious personality—that she received so spontaneous and distinctive a welcome.

Los Angeles Examiner.

"The press agents had not lied —We were in the presence of a great artist"

Like a nymph from a Renaissance frieze Carolina Lazzari, singer by the harmony of divine gifts and human virtues, sang herself yesterday into the heart of San Francisco. The press agents had not lied. We were in the presence of a great artist. Then came a couple of numbers by Paisiello, with the same miracle of pure, round tone, golden to the extremest verge. The personality of the artist is as enchanting as her gift of song.

San Francisco Examiner.

"The artistry of Schumann-Heink and Homer"

A young Schumann-Heink is this contralto, who in song recital Friday night entered Tacomas' hearts. A rich timbre of voice, a graciousness of presence and an amazing beauty of face and form, are hers, all hers. There appeared the artistry of Schumann-Heink and Homer, a passion unmistakable and the simplicity of singing which spells genius.

Tacoma Ledger.

"Amazes audience with her artistry"

Carolina Lazzari amazes audience with her artistry. She convinced a large audience of her right to a place in that brilliant galaxy of grand opera stars which includes Galli-Curci, Farrar, etc. Her warm, luscious tone, dramatic insight, vocal flexibility and magnetic personality joined with consummate artistry, made a profound appeal to Seattle's musical intelligentsia. Lazzari sang "Lieti Signor" and "Amour viens aider" with a tonal mastery that amazed even the most critical of last night's audience.

Seattle Star.

"Lazzari the foremost con

When one hears a flawless voice of a man gifted by every attribute of the lot of humans—the critic must words against the supreme artistry an attempt to translate into print the volume, and, hardest of all, of inde that utter rightness of phrasing, of that has made Lazzari the foremost

Maritob



Repeating old press notices on CAROLINA LAZZARI
notices received on her presence

Management: CHARLES
D. F. McSWEENEY, Asso
511 Fifth Avenue, NE

LAZZARI

meteoric

METROPOLITAN OPERA COMPANY

aims, but GREAT by overwhelming, undisputed public proof

st contralto of the hour"

voice exquisitely produced by a woman of personal charm that falls to the lot of few. She must say more, and match his artistry of an unmatched artist in the production of the enchanting tone, the richness of indefinable command of her art, the purity of intonation, of interpretation, the most contralto of the hour.

Manitoba Free Press—Winnipeg.



Photo © M. H. Kohn

LAZZARI unnecessary; above are all excerpts from present Coast-to-Coast Tour

CHARLES L. WAGNER
Y, Associate Manager
NEW YORK

"Lazzari will surely be one of the reigning royalties"

Miss Lazzari will surely be one of the reigning royalties—the crown awaits only the hour of acclamation. Democratic American, though she is, that honor is one that she cannot refuse, unless she abdicates her talents. Freshness is as indispensable to the perfect loveliness of a voice as the velvety bloom is on the ripening fruit. Miss Lazzari's voice has youth abounding in all its soaring flights and drooping cadences.

San Francisco Chronicle.

"Name will go down in the history of music"

She will some day be one of the world's famous stars whose name will go down in history of music as being one of the most formidable. Carolina Lazzari has a remarkably beautiful voice, a charming personality. Her voice is of natural beauty and volume and range, and seemingly without limit. It is mellow, remarkably even throughout, and of a color that contains both warmth and brilliancy.

Portland Journal

"Voice unfolding like a great crimson rose"

They have been given the opportunity to watch the development of a gorgeous contralto. We have seen her voice unfolding like a great crimson rose, gaining steadily in beauty and richness. Many times last night, one felt that for sheer loveliness of tone this contralto has few rivals.

Toronto Mail & Empire.

"She is the logical successor of the great Sophia Scalchi"

By her magnificent singing, superb tone production, fine vocal finish and pure, clearly cut diction, Lazzari demonstrated that she probably is the greatest among the younger native born American contraltos. She is the logical successor of the great Sophia Scalchi. In saying so, nobody wants to borrow any glory from any other living concert star. Lazzari has come into a glory all her own.

Portland Oregonian.

"Gave us the biggest thrill of the season"

Carolina Lazzari, who sang Tuesday evening, gave us the biggest thrill of the season, for she is the finest contralto we have had the privilege of hearing on this coast. It is a voice which is not only a rich endowment of nature, with a fine physique to support it, but it is strongly augmented by sensitive intelligence and fine mental conception superbly poised.

Los Angeles Express.

"A glorious voice, classic beauty"

Gifted with a glorious voice, classic beauty, a superb physique, and the ability to deliver her message effectively. Gowned simply—enhancing the rich, dark beauty of the talented singer, she made a striking stage picture. Her voice is an organ of rare calibre, range and resonance.

San Diego Sun.

"Surpassed the most extravagant claims"

Carolina Lazzari, the contralto of the Metropolitan Opera Co., who appeared here Saturday night, surpassed the most extravagant claims made for her, and from her opening number she held her audience spellbound. Her voice is one of rare beauty and sweetness with a most remarkable range. Miss Lazzari's voice equals that of any artist heard in Savannah.

Savannah Press.

Philadelphia Enjoys Her 197th "Martha" Performance

Caruso, Barrientos and Didur Are the Principals of Metropolitan Offering Thelma Given Plays With the Stokowski Forces

By H. T. Craven
Philadelphia, March 8, 1920.

ACCORDING to the count of a local operatic statistician the performance of "Martha," given by Mr. Gatti's troupe in the Metropolitan Opera House on Tuesday evening, had 196 predecessors in this city. The Philadelphia premiere of the work occurred in the early fifties of the last century. If art cannot seriously plume itself on this record, mere truthfulness can. There is needed little in "Martha" save its simple obvious melodies to explain such longevity. The silly libretto, the almost entire disregard of dramatic feeling in the score have not, however, dimmed its popularity. A crowded house heard with delight on Tuesday night the loosely strung series of familiar numbers.

Caruso was the *Lionel*. It is a part which he acts wretchedly, but the insubstantial melodies are fairly well suited to his voice. He gave a lovely interpretation of "Dal cespide tramante" in act three, arousing such a furore that the audience combined bad manners with its ecstatic demands for an encore. When it was denied the applause made the efforts of Mme. Barrientos and Mr. Malatesta to proceed with the performance quite inaudible. Quiet was only restored when the action brought about the re-entrance of the tenor. His earlier contributions to the opera were not inspiring. At no time this season has Mr. Caruso sung here with less charm than in the opening act of the *Flotow* trifle.

Maria Barrientos was not exactly a brilliant *Lady Harriet*. Her voice was almost lost in the ensembles. The sparkle which she brings to her *Gilda*

and *Rosina* seemed illusive on this occasion. The *Nancy* was Flora Perini. Didur and Malatesta as respectively *Plunket* and *Sir Tristan* sought to galvanize these rôles with conviction—on the whole an impossible feat. The reading of the primitive orchestration was entrusted to the capable Artur Bodanzky. Generally speaking, the performance was inferior to the last previous one.

The Philadelphia Orchestra gave an eloquent expression to the art of Schubert and Brahms in the concerts given in the Academy on Friday afternoon and Saturday evening. Mr. Stokowski read the "Rosamunde" Overture and the third entracte and second excerpt of ballet music from the suite with the most exquisite sympathy for their poetic content. To the Brahms C Minor Symphony he brought his clarifying skill and rich sense of subjective values. The performance of this masterwork revealed the resources of the orchestra in their finest flower.

Thelma Given, the soloist, set herself a test of technique in the D Major Concert of Paganini. This young pupil of the productive Auer has a cantabile of tonal sweetness. It is evident that her development as a violinist will be well worth watching. The pyrotechnics of the Paganini piece rendered judicious appraisal of her vital artistic assets somewhat difficult. Her return in other offerings would be welcome.

May Festival for Indiana, Pa.

INDIANA, PA., March 8.—Under the direction of R. Deane Shure, director of the conservatory of music of the State Normal School, a May Festival of Music is being organized. The festival will include oratorios and cantatas for male

and female and mixed voices which will be sung by the Normal Madrigal Club, the Indiana Ladies' Chorus, the Normal Madrigal Club, and the Indiana Choral Society, Mrs. Leila Farlin Laughlin, conductor; and the Indiana Male Chorus, R. Deane Shure, conductor. The soloists will be Mrs. Laura Johnson Cree and Mrs. Leila Farlin Laughlin, sopranos; Margaret Abbott, contralto; Norman Arnold and John B. Siefert, tenors, and V. J. Barlow, bass. The orchestra will be the Bernthaler Orchestra of Pittsburgh, Carl Bernthaler, conductor.

POWELL-STRACCIARI FURORE

Pianist and Baritone Make Brilliant Local Début in Jacksonville, Fla.

JACKSONVILLE, FLA., March 6.—During a season replete with important musical events, the greatest success of the year was achieved last night at the Duval Theater, where Mrs. I. A. Zacharias offered to a capacity house in joint recital John Powell, pianist, and Riccardo Stracciari, baritone. Both artists were heard here for the first time, but there seems no doubt that after this evening they will be gladly welcomed again.

Stracciari endeared himself to his audience by adding to his long program a song of his own, called "Star of My Dream," which he gave in English. While all of Mr. Powell's selections seemed to be highly appreciated, special interest and delight in the "Southern Sketches," from his own pen, found evidence in an outburst of applause, closely resembling an ovation.

Grainger Work Praised in England

So popular is Percy Grainger's music to-day in England that an article recently appearing in the London *Globe* contained the following statement:

"To prefer a British composer's work to that of Chopin or Rimsky-Korsakoff is possibly rank heresy; nevertheless, if a secret ballot had been taken at the Coliseum last night after Mark Hambourg's performance, there would have been a heavy majority in favor of Percy Grainger's 'Shepherd's Hey.' Its simple, pastoral theme charmed, where other and more weighty compositions merely entertained."

MISS CHRISTIE APPEARS WITH ALIX MARUCESS

American Pianist and Violinist Give a Joint Recital Before Cordial Auditors

Winifred Christie, pianist, and Alix Young-Maruchess, violinist, appeared in joint recital at the Princess Theater on the evening of March 7. Miss Christie essayed no solo numbers, limiting her evening's performances to the piano parts of Mozart's Sonata No. 12 and Brahms's Sonata in D Minor. Her playing, which on occasion is somewhat vigorous, was splendidly tempered in these numbers and her contribution to the evening's work consisted in sane, musically playing sufficiently assertive to prove her artistic intelligence. The work of the violinist comprised the two sonata offerings and two groups of shorter works in which figured Rachmaninoff's Romance, Kramer's Chant Nègre, Spanish Dance by Granados-Kreisler, Cottenet's Chanson Meditation, Tor Avlin's Berceuse and the Brahms-Joachim Hungarian Dance, followed by several encores.

Miss Young-Maruchess lends to her violin playing a tone never brilliant, but of ingratiating quality. Her technique is adequately facile and is well sustained. Her work throughout the evening revealed serious application and a sincere appreciation of the content and musical contour of her numbers. In her shorter numbers she was ably assisted by Alberta Matthews. The audience, which though not large contained some notable musicians, appreciably responded to the work of both artists.

F. R. G.

De Koven Estate Sells Lyric Theater for \$650,000

Part of the estate of the late Reginald De Koven, who died suddenly in Chicago last January, was sold on March 5 to E. E. Smathers. The purchase price is said to have been \$650,000. The theater was built in 1903 and was opened by the late Richard Mansfield on Oct. 12 of that year, in "Old Heidelberg." It is operated at present by Sam S. and Lee Schubert, who hold a lease on the property which has still five years to run.

HERBERT GOULD

DISTINGUISHED BASSO CANTANTE

Wins Distinct Triumph in Chicago Recital, FEBRUARY 24, 1920

CHICAGO DAILY TRIBUNE
W. L. Hubbard

Herbert Gould was listened to by a large audience which applauded heartily. I was unable to hear only the first two groups, but in these the singer showed himself the master of a "singing bass" voice of warm, rich timbre, free and of appealing quality.

CHICAGO HERALD & EXAMINER
Henriette Weber

Herbert Gould seems to have made the progress in artistic authority his friends have wished him to make, and at last night's recital (his first after a long period of war service) he was in splendid vocal condition. His singing of English could not be improved upon. He was given a prolonged ovation even at the close of the concert.

CHICAGO DAILY NEWS
Maurice Rosenfeld

Herbert Gould at Kimball Hall

Endowed with a pliable, well cultivated and resonant basso voice, which has also a very high range, Herbert Gould drew a large and enthusiastic audience to hear a comprehensive and artistic song recital and disclosed in the three airs a style eminently suited to these classics. Mr. Gould sang with fine poise and with very good Italian diction. He also showed an aptitude for singing in English. He sang with a comprehension for the old time lays and with fine enunciation of the text.

CHICAGO DAILY JOURNAL
Edward C. Moore

Herbert Gould Gives Recital

If there had not been another concert last night, and that one a long distance from Kimball Hall, Herbert Gould's song recital would have been heard throughout its entire length with a great deal of pleasure.

As it was, the hall was left with decided regret, for the section heard indicated that the program was one of the first-class musical events of the season. Gould was making himself known as one of Chicago's excellent singers up to the year 1917. He then made a temporary professional retirement, becoming a song leader at Great Lakes, and a highly successful one.

His recital last night signaled his re-entry into the concert field as far as Chicago is concerned. It was well that he came back, for he rejoices in the ownership and control of a glorious bass voice. In vigor, in color, in range and in flexibility it is as fine and attractive a maker of melody as one will hear in a whole cycle of song recitals.

He is also, it would seem, in complete possession of all the apparent nonchalance and real solicitude which is the art of making music sound spontaneous. He can give emphasis to a note or a phrase in a way that makes the hearer prick up his ears; he can pronounce the English language in a way that shows he is coloring and warming his musical phrase to meet the words of the text; his soft singing is what it should be, power throttled down; he has enough power for any climax.

He began with some of the ancient Italian music. Secchi's "Lungi dal Caro Bene"; Buononcini's "Piu vaga e Vezzosa"; and Leporello's aria, "Madamina" from the Mozart opera, "Don Giovanni." The last named is not Italian geographically, but it is pure Italian in every fiber of its spiritual being. They are all songs requiring the best kind of singing to give them effect, but the warmth that was in Gould's interpretations made them even better than usual.

The two Elizabethan songs were of such lovely quality that one would have been glad to hear a full recital made up of just such numbers. So the program ran, a little Italian, a little French, the greater part in English. Gould's gifts and accomplishments made his recital a joyous occasion.

CHICAGO EVENING AMERICAN
Herman Devries

Gould Sings

Mr. Gould's voice, heard after this lapse of time, has retained its breadth and added to its resonance.

Has Strong Voice

It is an organ of very good quality, virile, robust and fresh; he sings intelligently and with a manly sturdiness.

As I was also due at Medinah Temple, I could only listen to Mr. Gould's Italian group, the Secchi "Lungi dal Caro Bene," Buononcini's "Piu vaga e Vezzosa," the aria from Mozart's "Don Giovanni" and Elizabethan love songs, but I was well pleased with what I heard.

CHICAGO EVENING POST

Karleton Hackett

Herbert Gould in Song Recital at Kimball Hall

Herbert Gould gave a song recital last evening at Kimball Hall before a large and cordial audience. Mr. Gould has great gifts as a singer. His voice has the true basso cantante timbre, resonant in the upper register and solid on the lower tones, and he has it admirably under control. In his mezza voce phrases he maintained the quality of the tone, yet in singing mezza voce he did not lose the poise and therefore could pass again to full voice with certainty. Soft singing is a dangerous pastime if over-indulged in, and is apt to take the vigor from the full voice, but Mr. Gould has so far avoided all the pitfalls.

His enunciation was excellent, so that standing at the back of the hall I understood every word without effort.

Mr. Gould is equipped with natural gifts of voice and acquired skill to take an important place in the ranks of the concert singers. With his powers Mr. Gould ought to go far. The world of music is open to him. He has the voice and the technique.

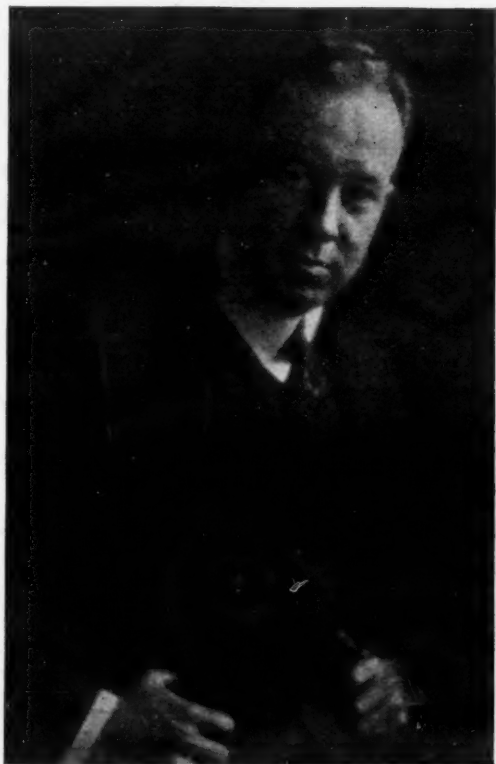


Photo by Eugene Hutchinson

ADDRESS 523 FINE ARTS BLDG., CHICAGO

PROGRAM OF HOMER AT WITHERSPOON'S

Noted Artists, Including Mme. Homer, Offer Songs of American Composer

The songs of Sidney Homer were given an admirable presentation on Saturday afternoon, March 6, when an entire program of them was heard at the studios of Herbert Witherspoon before an invited audience of students of the Witherspools and friends of the composer. Mr. Witherspoon prefaced the program with some excellent remarks on Mr. Homer's achievement, telling the audience that he has been planning a Homer program for the last fifteen years, that his wish was at last gratified, not only in giving the program, but in having Mme. Louise Homer present as one of the interpreters. He spoke of the fine poems which Mr. Homer has set to music, Henley, Stevenson, Tennyson, Christina Rossetti, Browning, *et al*, which he has always considered significant, in view of the fact that so much American song literature is set to poor verse.

John Quine opened the afternoon, singing in his beautiful style "Dearest," "Uncle Roney," "Sing Me a Song of a Lad That Is Gone," "Requiem," and a new song, "Casey at the Bat," one of "Six Songs of American Humor," which Mr. Homer did last summer. Mr. Quine was at his best and had a fine reception. Louise Homer, soprano, the composer's daughter, sang charmingly "Thy Voice is Heard," "The Sick Child," "Specially Jim," and a new "Christmas Chimes," and had to add an encore, her father's setting of "Sweet and Low," delightfully sung. She already has a marked interpretative sense.

Mme. Homer had an ovation when she came forward to sing her group, which comprised "To Russia," the charming "Cuddle Doon," "Babylon," and a group of new settings of "Mother Goose" rhymes, very attractive ones. Her artistic sincerity, her wholesomeness and her vocal opulence combined to make her performances notable. Mr. Witherspoon, whose singing appearances are rare in these days of his great activity in teaching, delivered "Evening," "The Pauper's Drive" and "Prospice" with finished art, proving that he is still an interpreter of distinction. His diction in the Browning "Prospice" was superb.

Florence Hinkle has never sung more beautifully than on this occasion; and the writer has heard her many times. In her best voice and with that exquisite color which she can give her tone she sang "Sheep and Lambs," "Ferry me Across the Water," "Homeland" and "Sing to Me, Sing." Her singing of the last-named song, with a thrilling B flat

Daughter and Son of Coleridge-Taylor Interpret African Composer's Works in London Concerts



Photo by Underwood & Underwood

Gwendolin Coleridge-Taylor

Gwendolin Coleridge-Taylor and her brother, H. Coleridge-Taylor, daughter and son of the celebrated African composer whose death occurred in London several years ago, have been appearing in Queen's Hall, London, lately in interpretations of their father's music. The son, apparently is a gifted conductor, for on the occasion of the concert of the Central London Choral and Orchestra Concert, David J. Thomas, the conductor, turned his baton over to the young negro to conduct his father's music. The daughter appears in recitations set to Coleridge-Taylor's music. Coleridge-Taylor had always been an idol of the English musical public and it is taken for granted that the appearances of his daughter and son have awakened considerable interest in the British metropolis.



© Underwood & Underwood

H. Coleridge-Taylor

at the close, won her a real ovation, and although she realized that it is difficult to repeat a big song like this she undertook it and achieved what few can, namely, two consecutive performances of a song equally worthy. Mme. and Miss Homer closed the program with "Boats Sail on the River," and a duet version of the familiar "Banjo Song." Mr. Homer was called on to rise and bow, which he did while the audience applauded him to the echo. He had the pleasure of hearing his songs beautifully sung by all five artists, songs which today are engaging musically, which do not sound old-fashioned although some of them are more than a decade old, and songs which above all, as Mr. Witherspoon pointed out, are notable in that they are settings of real poems by a composer whose skill is extraordinary in his diction of the poet's lines. He knows the meaning of the word accent, a mystery to nine-tenths of the men writing songs to-day in America and elsewhere.

A word in high praise of Florence McMillan who played the accompaniments for Mme. and Miss Homer most sympathetically, and for Francis Moore who did likewise for Mme. Hinkle, and Messrs. Quine and Witherspoon. A. W. K.

CZECH OPERA GIVEN BY JAN HUS CHORAL UNION

Bohemians of New York Produce Blodek's "In the Well," as a Tribute to President

The first production of "V Studni" ("In the Well"), a comic opera by Blodek, was given by the Jan Hus Choral Union, under the direction of Mr. and Mrs. Francis Pangrac, in the auditorium of the Jan Hus Neighborhood House, New York, on the evening of March 6. The work abounds with tuneful melodies and the story of the comic opera, the scenes of which are laid in Czecho-Slovakia, was delightfully unfolded through many charming duets, quartets and choral en-

sembles. These, with several effective solos, resulted in a most enjoyable performance.

The cast included Tillie Ludra as Veruna, Augusta Kupec as Lidunka, Arthur Jedlicka as Janek, and Francis Pangrac as Vojtech. Miss Ludra disclosed a pleasing contralto voice and gave a very acceptable portrayal of the Sorceress. The part of the beloved maiden was commendably sung by Miss Kupec, soprano, and a sincere interpretation of the old widower was given by Mr. Jedlicka, basso.

Mr. Pangrac achieved a notable success through his vocal and histrionic artistry disclosed in the rôle of the youthful lover. His wide experience as a former member of the National Opera of Prague coupled with a voice of exceptional quality naturally resulted in a most finished performance. The work of the chorus was one of the high lights of the evening, the organization possessing some excellent vocal material. The costumes were quaint and picturesque. Mme. Pangrac sustained the entire performance admirably through her fine accompaniments and Edward True, flautist, contributed several incidental solos.

The opera was given in celebration of the seventieth anniversary of Dr. Thomas G. Massaryk, president of Czecho-Slovakia, and is scheduled for repetition next month. M. B. S.

Music Plays Part in Celebration of Korean Anniversary

An evening devoted to exercises commemorating the anniversary of the Declaration of Independence by the Korean Republic, attracted a goodly audience to the Sixty-third Street Music Hall on March 4. A program comprising addresses and music was given. There were orchestral numbers and singing by the audience of national anthems. Caroline Curtiss, soprano, sang pleasingly a group of songs, among them Cyril Scott's "Sweetheart Mine," La Forge's "The Bird" and Spross' "Robin, Robin, Sing Me a Song." She received a cordial welcome. J. A. S.

HAITOWITSCH

RUSSIAN VIOLINIST

Aeolian Hall Recital, March 6, 1920

New York Tribune: He has an agreeable tone, a serviceable technic, a nice sense of rhythm. Perhaps the most impressive feature of his playing is his sincerity. Melody and rhythm evidently mean much to him, and in these respects Wieniawski's Concerto lay well within his grasp. He also showed ability to cope with the sterner technical demands of Bach's Sonata.

CONCERT TOUR NOW BOOKING

Address: Personal Representative, Daniel Davis, 375 Central Park West, New York

KATHRYN LEE



Soprano

Exclusive Management
CONCERT BUREAU
RAOUL BIAIS, Inc.
220 W. 42nd Street
Phone 6847 Bryant
NEW YORK



ASHLEY ROPPS

BARYTONE

SINGER and TEACHER

Available for

CONCERTS—ORATORIOS—RECITALS

Specialist in Voice Placement and Perfect Tone Production

EXPONENT JEROME HAYES METHOD

CARNEGIE HALL

NEW YORK

SKLAREVSKI

THE NEW RUSSIAN PIANIST
First Recital Appearance in New
York, Aeolian Hall, March 18, '20.

Management: Antonia Sawyer, Inc., Aeolian Hall
Mason and Hamlin Piano

WERRENATH IN AN ALL ENGLISH PROGRAM

American Baritone's Recital in Carnegie Hall Is a Model of Artistic Singing

An object lesson in singing in English was the recital of Reinald Werrenrath in Carnegie Hall, Sunday afternoon, March 7, thoroughly enjoyed by an audience of very liberal proportions. Not only was it demonstrated that even fairly well written English lyrics are essentially singable when the right man sings them, but that there is such a thing as projecting every word so that it will be heard and understood.

The entire program, including the numerous extras, was in the vernacular. The baritone added an encore number after each group and four at the conclusion of the program. Only the first two groups represented translations. The singer began with a recitative and aria from Bach's "Watch Ye, Pray Ye," admirably achieved, although not without some loss of musical quality in the florid passages. The most gratifying numbers of the program were the group of Grieg songs which followed, with translations by the singer and his mother. These were "Thanks for Thy Counsel," "She Is So White," "With a Primrose" and "Autumn Storm," to which was added "The Way of the World," as an encore. Mr. Werrenrath might well make a specialty of the Grieg songs, for he has just the type of voice and the style to invest them with their most moving eloquence.

The remainder of the singer's program was not of imposing musical value, but offered opportunity for varying vocal moods that were not overlooked by Mr. Werrenrath. Hamilton Harty, John Ireland, Ralph Vaughn Williams, Wilfrid Sanderson, Deems Taylor, Leo Smith, Geoffrey O'Hara and Robert Coningsby Clarke were among the composers represented. The audience would have liked a repetition of "Duna," by Josephine McGill, so beautifully was it sung. There was a group of the Deems Taylor songs, two of them new, and the singer, seeing the composer in the audience, compelled him to share in the applause. Walter Damrosch's setting of "Danny Deever," which concluded the printed program, was spiritedly and dramatically given. Harry Spier played admirable accompaniments. O. T.

Duncan Dancers and Beryl Rubinstein
Delight Newark Young Folks

EAST ORANGE, N. J., Feb. 28.—Those who attended Mrs. William S. Nelson's third concert for Children, Young and Old, this morning at the Lyceum Theater recognized that this enterprising lady was doing something immensely worth

while. The hall was almost filled with young children and their mothers. And how the youngsters did enjoy the Isadora Duncan Dancers and Beryl Rubinstein, pianist! It was the most attentive audience the writer has ever seen, with few exceptions, and many an audience of adults might take a lesson in decorum from this group of children. As for the program, the solo dances made the greatest appeal. These consisted of various Chopin Preludes, excellently played by Mr. Rubinstein and cleverly interpreted by the young women. The ensemble dances included numbers by Gluck and Chopin. P. G.

BUHLIG PRESENTS SIXTH RECITAL OF HIS SERIES

Pianist Devotes Next to Last Program at Aeolian Hall to Works of Schubert and Schumann

With five recitals to his credit in his cycle of seven for this season, Richard Buhlig launched out on his sixth on Friday evening, March 5, at Aeolian Hall with a program of Schubert and Schumann. The audience was not small, despite the wretchedness of the weather.

There was a posthumous work in E Flat Minor followed by the posthumous B Flat Major Sonata, these of Schubert comprising virtually the first half. Then came the Schumann Fantasy, Op. 17, a Schubert C Minor Impromptu and then the lovely "Dances." The writer, delayed by traffic and the heavy rain, was unable to hear the first part. But he did hear enough of the program to confirm his opinion of Mr. Buhlig. We have pianists in droves each season in this city, with characteristics as many as the days of the year. Some of them play Chopin well, others Liszt, others Beethoven. Few have the power of adapting themselves to the message of the composer before them. Mr. Buhlig can do this precisely; for in playing he recreates. His Schumann was romantic, full of ardor, full of vigor; in short, he searched out the soul of it and projected it with a certain touch. The last pages of the Fantasy, one of the greatest works in the literature of the piano were superb; their meaning has never been more pregnant to us than in this performance.

So, too, was the Schubert played, the Impromptu, a charming piece, with melting tone and exquisite balance. As for the set of dances, Mr. Buhlig brought them before us informally, with charm and fetching beauty. The inner voices hummed, as he set them in motion. He appreciates great works like these in the smaller forms, just as much as he appreciates Beethoven's last sonatas; it is evident in his treatment of the tiny phrase as well as his proclamation of the mighty. And we think it is this that makes him a pianist out of the ordinary, a musician of the finest sensibilities, who has more than technique and tone to justify his concertizing. A. W. K.

MAXIMILIAN ROSE VIOLINIST

Draws capacity house at his Recital, Carnegie Hall, Sunday Evening, Feb. 29, 1920

N. Y. Tribune:

Like many young violinists of his race, Mr. Maximilian Rose, who gave a recital at Carnegie Hall last evening, has an oily tone and a musical disposition. . . . Technically, he was fluent without being spectacular.

. . . He played Tartini's Sonata in G minor with a fine sense of proportion and Mendelssohn's Concerto in E minor with an easy command of his bow and sureness of intonation. The same was as true of his performance of a group of shorter pieces and the closing number, Wieniawski's "Faust" Fantasie.

N. Y. Evening Mail:

New compositions for the violin are not easy to find, and Maximilian Rose had more luck than usual with at least two of those which he introduced into his recital program at Carnegie Hall last night. There was a charming waltz by Israel Joseph, played from manuscript, and a Bohemian folk song, also in manuscript, from the pen of Alois Trnka. Mr. Rose's own transcription of Rimsky-Korsakoff's "Hebrew Love Song" was also a novelty, and perhaps the most successful on the program. His playing was vigorous and exuberant. . . . Mr. Rose gives the general effect of imparting his own enthusiasm directly and completely to his hearers.



N. Y. American

For once violinists were in the minority, the burden of upholding the honors of the fiddlers' profession falling on the youthful shoulders of Maximilian Rose, who gave a recital last night in Carnegie Hall. Mr. Rose unquestionably has talent. That was made clear in a program embracing Tartini's Sonata in E minor, Mendelssohn's concerto, an Air from the G string by Zsolt, a valse by Joseph, a Hebrew Love Song by Rimsky-Korsakoff, transcribed by the violinist himself, a Bohemian Love Song by Trnka, the Mozart-Kreisler Rondo, and Wieniawski's "Faust" Fantasy. He draws a good vibrant tone. His technical skill is considerable.

N. Y. Sun:

Maximilian Rose, a young Russian violinist of this city, who was heard here last season, gave a recital last night before a large audience in Carnegie Hall. In Tartini's G minor sonata and other numbers, including manuscript pieces, one by Joseph and one by Trnka, he played with an agreeable tone, commendable technic and a refined style. Mendelssohn's violin concerto was in the list.

N. Y. Evening World:

At Carnegie Hall last night Maximilian Rose, Russian violinist, gave a recital. His program held Tartini's G minor sonata and Mendelssohn's E minor concerto. His playing is suave and his tone pleasing.

Available Season 1920-21 under exclusive management
Annie Friedberg, Metropolitan Opera House Bldg., New York

NEIRA RIEGGER IN NOTABLE RECITAL AEOLIAN HALL, Feb. 25, 1920

Irish Folk Songs and Old Italian Lyrics Pleasant Features of Program



Opening her program with Italian songs of the 17th and 18th centuries, by Orlandini and Bruni, the artist displayed a sound reading knowledge of the musical idiom of the period, followed by the monologue and air from Gluck's "Iphigenia in Tauris." Three Scandinavian songs in English formed the second group, French numbers the third with folk songs of old Ireland and American songs as the final. Miss Riegger is a rare exponent of the Irish Folk Song.

Morning Telegraph.

Neira Riegger Heard in Quaint Songs of Norway

There were unusual and admirable characteristics revealed at Neira Riegger's song recital in Aeolian Hall yesterday afternoon. The program was far removed from the ordinary musical offerings. She sang holiday ballads from Norway and quaint legends of the land of the midnight sun. She featured charming folk melodies from the Irish countries, notably Donegal and Ulster. Her versatility in languages extended beyond the Scandinavian and alluring brogue of Ireland for she also presented romances and operatic numbers in Italian and a

representative group of modern French songs by Duparc, Szulc, Paladilhe, Fourdrain and Widor.

N. Y. American.

Neira Riegger Sings

Neira Riegger, an American soprano, gave a song recital in Aeolian Hall yesterday afternoon. Miss Riegger has a very even voice. The tone has barely a quaver, and the quality is most beautiful.

Evening Telegram.

Neira Riegger, soprano, gave her first N. Y. recital in Aeolian Hall yesterday afternoon. She sang her songs with a fluent assurance that easily placed her beyond the class of semi-amateurs who so numerous haunt this auditorium. She has an attractive voice, free as she manipulates it. Some French and traditional Irish songs were the things she did best.

Evening Sun.

Some characteristic Norwegian songs and several unfamiliar old Irish ballads gave an individual touch to Neira Riegger's program at Aeolian Hall yesterday afternoon. She was at her best in some of the French songs. Paladilhe's "Le Rouet" had to be repeated.

Evening Mail.

Neira Riegger is, in short, a singer of great gifts with a splendid voice, capable of all demands made upon it. She was particularly charming in the "Irish Tunes" one of which she was obliged to repeat.

N. Y. Globe.

Neira Riegger Sings

Neira Riegger, with Ellmer Zoller at the piano, made her debut yesterday afternoon in Aeolian Hall. Her agreeable soprano voice was heard in a group of old classics by Orlandini, Bruni and Gluck. Following these was a refreshing group of songs of the North by Sinding, Grieg and Sibelius, the latter number being the "Neckan," a Norwegian character in myth, which is similar to the French "Ondine." Miss Riegger had her opportunity in this weird tragic song, and took possession of its fine concept well.

Songs from Sinding's Cycle, "Strings of Life" were expressively given. The French group, containing songs by Duparc, Szulc, Paladilhe, Fourdrain and Widor, was given with unusual success, the charm of the singer in voice and interpretation making her work sympathetic.

In closing her program she sang some Old Irish songs with real racial appeal, especially the "Gartan Mother's Lullaby."

Brooklyn Daily Eagle.

Management: ANNIE FRIEDBERG, Metropolitan Opera House Building, New York City.

NEW YORK SYMPHONY CONQUERS BUFFALO

Casals and Seidel Play Double
Concerto—John Meldrum
and Edna Luce Appear

BUFFALO, N. Y., March 5.—The very excellent program provided by Walter Damrosch and the New York Symphony Orchestra, with the added attraction of Toscha Seidel and Pablo Casals as soloists, brought a large audience to the fourth of the George Engles series of concerts, the evening of March 1. The D Minor Symphony, Franck, the *piece de résistance*, was played with understanding, its beautiful thematic structure being clearly defined by the orchestra. Brahms' Double Concerto for violin and cello gave Messrs. Seidel and Casals a fine opportunity for display of virtuosity. Thoroughly enjoyable was the playing of this concerto both as regards the work of the soloists and the orchestral support given by Mr. Damrosch. Wild enthusiasm prevailed after, and Mr. Seidel, Mr. Casals and Mr. Damrosch were recalled many times. The Scherzo from Ravel's String Quartet and the Ballet music from Saint-Saëns' opera, "Henry VIII," were the other numbers played and each came in for a share of applause. The New York Symphony, which has appeared three times in the Engles series of concerts, has been one of the most popular attractions of Buffalo's musical season.

John Meldrum, pianist, whom Buffalo is proud to claim as one of her talented musical sons, appeared recently under the auspices of the Chromatic Club. Mr. Meldrum made a splendid impression, particularly in the compositions that called for delicacy of treatment and refinement of style. He was enthusiastically received and was obliged to add several extras. Edna Luce, soprano, a local singer, offered two groups of songs, displaying a voice of charming quality and decided interpretative ability. She was also obliged to sing extra numbers. W. J. Gomph accompanied Mrs. Luce admirably.

The free Municipal concert of Feb. 29 gave John Lund and his string orchestra an admirable opportunity to display work of a high order of excellence, and again made one wish that this nucleus of fine players might grow to larger proportions, for with such a leader as John

Lund to assume charge of an orchestral organization Buffalo could rightly stand where it should musically, both from the viewpoints of its wealth and its size. Florence Reed, contralto, contributed solos and Wennonah Moffett offered two organ numbers. F. H. H.

Miss Langenhan's Montreal Debut a Notable Success



Christine Langenhan, Dramatic Soprano

Christine Langenhan, the well-known dramatic soprano, who has to her credit having filled within a year's time sixty-one engagements from coast to coast, made an excellent début in recital on Feb. 12, at the Monument National Theater in Montreal, Canada, where she sang for a capacity audience. Miss Langenhan's program was a difficult one, including English, French, Italian, Russian, Norwegian and Yiddish. Irrespective of these difficulties, she sang with technical finish and a deep spiritual sense. Miss Langenhan was obliged to respond to many repetitions, among them Mana-Zucca's "Rachem," Kramer's "The Faltering Dusk," and "In the Afterglow," by Frank Grey. She also gave five encores.

At the conclusion of the recital Miss Langenhan's management received five requests for her services in Montreal, Toronto, Ottawa, and other Canadian cities, but her engagements in the States prevent her returning to sing for her Canadian admirers until the latter part of April, for which time dates are now being arranged.

Quartet of Leading Pianists Appear Together in Washington

WASHINGTON, D. C., March 1.—The recent Concert Diplomatique, under the direction of M. F. Kline, was a most remarkable offering, combining the pianistic arts of Leo Ornstein, Leopold Godowsky, Mischa Levitzki and Arthur Rubinstein. Rubinstein confined himself to the works of Albeniz; Godowsky gave his own "Triakontameron"; Ornstein also displayed himself as a composer in "Impressions of Chinatown," while Levitzki deeply moved his audience with the "Danse Humoresque" of Stojowsky and the Sixth Hungarian Rhapsody of Liszt. H. W.

HARTFORD, CONN.—Elizabeth E. Marcil, contralto, and Spencer Terry, bass, have been engaged as soloists for the choir of the South Congregational Church, replacing Ralph J. Stamy and Mrs. Stamy, resigned.

MCCORMACK GIVES A NOBLE PROGRAM

Tenor's Art at Its Zenith in a
Fetching Array of Offerings
at the Hippodrome

Few recitalists of the season have offered in a single program so much that was superlatively fine as John McCormack did at his concert on Sunday evening, March 8, at the New York Hippodrome. Beginning with the great Bach air, "My Dearest Jesu, I Have Lost Thee" from the cantata of the same name, which he suffused with an emotional poignancy, he sang the aria "Vinto è l'amor" from Handel's "Ottone," great singing, as his Handel always is. And as an encore to it he sang a song of Stefano Donaudy, a contemporary Italian, written in the old style with such fidelity and sung so perfectly that one could easily have taken it for Mozart.

Mr. McCormack's art impresses us at every hearing more and more with its fundamental sincerity, its glowing beauty, its infinite variety—calm and exalted at one moment, infinitely tender, and then brilliantly dramatic, when music and poem call for it. He was in his best voice last Sunday and his upper tones had a thrill and a ring that was good for the ear and the soul of every one of the thousands of listeners who crowded the Hippodrome. Who will sing for us Rachmaninoff's "When Night Descends" and build its climax so gorgeously as Mr. McCormack? Who will search out the meaning of Moussorgsky's "Little Star

So Bright," and drive home its thought as he did, to us who have heard it countless times but never knew its message? And a lovely song "A Fairy Story by the Fire" by the Finn, Oskar Merikanto, he sang in true folk style, a gem, which the audience redemanded. There were also Tosti's "L'Alba Separa"; four Irish folk-songs, arranged by Harty, Hughes, Milligan-Fox and Robinson; there were American songs, Edwin Schneider's lovely "When the Dew Is Falling," Kramer's "The Last Hour," and English songs, Maude Valerie White's "Mary" and Frank E. Tours' song, "Mother o' Mine," an old song revitalized by the great singer.

Every bit of it the great bard—he is more than a great singer!—gave superbly, with a purity of tone, a clarity and ultra-distinctness of enunciation that were memorable, even for him. Encores were numerous, among them Schubert's "Ave Maria," "Roses of Picardy," a new ballad "The Barefoot Trail" by Alvin S. Wiggers, which ought to become popular, "Dear Old Pal," "Mother Machree," "Thank God for a Garden" and at the end two favorites, "Macushla" and "I Hear You Calling Me."

The audience crowned him with applause. He deserved it, for it was one of the greatest programs he has ever given in New York. Mr. Schneider played the accompaniments excellently.

A young Australian 'cellist, Lauri Kennedy, was the assisting artist. He has a good tone and an easy technique, which he revealed in the Boellmann Symphonic Variations, a Saint-Saëns Romance and Popper's Tarantelle. He was encores after both his appearances. A. W. K.

The Strand Theater musical program this week includes Estelle Carey, soprano, and Malcolm McEachern, Australian basso, as soloists.

Short Pedagogical Music Course

by EFFA ELLIS PERFIELD

- 1 Reading
- 2 Sight Singing
- 3 Improvising
- 4 Melodic Dictation
- 5 Ear Feeling
- 6 Rote Song
- 7 Rhythm and Rhythmic Dictation
- 8 Keyboard and Written Harmony
- 9 Keyboard, Sharp, Flat, etc.
- 10 Scientific Pedagogy

PRICE of this COURSE is:
Cash with Application \$25,
or \$35 in Three Payments—
\$15 Down, balance in TWO
Monthly Payments.

Effa Ellis Perfield Music School, Inc.
360 McClurg Bldg., Chicago, Ill.
55 West 40th St., New York City
Telephone, Vanderbilt 8285

WILLIAM NELSON BURRITT

Teacher of Singing

128a E. 19th St., New York. Phone Stuyvesant 6384

YVONNE LYNSKA

Lyric Soprano Vocal Instruction
Late, National Theatre of the Opera Comique, Paris
CONCERTS — OPERA — RECITALS
Personal Address, 205 W. 85th St. New York

DAVID BISPHAM

Instruction in Vocal Art and Drama,
Operatic and Concert Repertoire
Operas, Concerts and Recitals

44 West 44th Street - New York

BERTRAM

Opera—Concert
Oratorio

—BAILEY—

BARITONE

200 W. 85th St., N. Y.
Phone Schuyler 3940

CANNON

Pianist—Instruction
Studios: 132-133 Carnegie Ha
New York City

JAMES STANLEY

BASSO

SCORES ON

SOUTHERN TOUR

Louisiana—Florida—South Carolina



Orlando, Fla., Reporter Star, Feb. 13, 1920:

STANLEY, THE INSPIRING BASSO,
CAPTURES ORLANDO
MUSIC LOVERS

His voice is out of the range of criticism or even description, for its rich tones are only understandable when heard. Like cello notes these tones reach way down into the heart, and once heard can never be forgotten. Some singers make their effects with an effort. With Stanley the effect is as if he enjoyed the music as much as did his audience, and he regarded his voice simply as a medium to interpret the great musicians. He has the charm and perfect enunciation. In his second group of numbers Mr. Stanley showed the wide line between the sorrow of blasted ambition in Caesar's Lament, with its dramatic phrasing and its hopeless wail of despair, and the sweet pathos of the single side lament of the old for their "Ain Folks," the quaint old Scotch

ballad he sang so perfectly. He scored biggest possibly in his Kipling group, which embraced such numbers as "Fuzzy, Wuzzy," "Route Marchin'," and "The Road to Mandalay," for which he used Speaks' setting. In the latter song Stanley reached such a height of musical emotions that it seemed to the major part of the audience that it was wrong to insist on an encore, for it was impossible to go higher than he had reached here, and they could not tolerate anything less perfect than this singing had been, yet he laid a rose leaf on the brimming cup of pleasure in his encore number "Danny Deever." If only this one song had been given in the whole evening the time would have been marked with a red letter in the musical calendar in Orlando. Mrs. James Stanley was his accompanist, and every singer knows what it is to have utter sympathy in the accompanying. Mrs. Stanley was only another self to the singer, so perfectly was her music a part of his singing.

Management: R. E. JOHNSTON

1451 Broadway New York

MEISLE

CONTRALTO

Concerts—Oratorio—Recitals

MANAGEMENT:
CALVIN M. FRANKLIN
137 West 86th Street, New York City

W. Henri ZAY

Higher Technique of Singing

Author of "Practical Psychology of Voice"
(Schriner)
50 W 87th St. Phone Columbus 1405

Bevy of Soloists Charms Chicagoans

Casals Recital Is Outstanding Event of Week—Leo Sowerby Plays His Own Concert With the Symphony—Christie, Berumen and Local Singers Appear—Yon and Bonnet Command Favor

Bureau of Musical America,
Railway Exchange Bldg.,
Chicago, March 5.

THERE were enough concerts and recitals during the week to keep the music reviewer busy, but outside of the 'cello recital of Pablo Casals last Sunday afternoon, the first Chicago concert by the Paulist Choristers of New York under Father William J. Finn's direction, and the Chicago Symphony concert with Leo Sowerby as composer and piano soloist, the concerts brought forth nothing sensational.

We must consider, in the first place, the recital by Pablo Casals at Kimball Hall. This brought to hearing Beethoven's A Major Sonata for 'cello and piano, the Haydn Concerto in D Major, some works by Fauré, Schubert, Popper, Tchaikovsky, and another short group of Bach, Senaille and Boccherini. In the sonata, the classic style was expressed with the authoritative musicianship and command of technical resources which this master possesses, and in which he had excellent support from his pianist-accompanist, Nicolai Schneer. The concerto was also

one of the formal numbers of the recital, while the Fauré "Elégie" and "Sicilienne," Schubert's "The Bee" and the Popper serenade, occasioned poetic readings. Much might be written of the wonderfully pliable tone of Casals, but his excellencies have been so often extolled that it is hardly necessary here. The recital was one of the big artistic events of the season.

Winifred Christie, the pianist, made a good impression at her piano recital given here a few seasons ago, and under the auspices of the Musicians Club of Women, she came to the Blackstone Theater last Monday afternoon and furnished the program for the club's 151st artists' recital. Her interpretation of the B Flat Minor Sonata by Chopin had something more vigorous in its lines than is usually heard, and while the Funeral March was made poetic, it was never oversentimentalized. Miss Christie has a comprehensive technical endowment and a keen musical understanding. Her other numbers brought forth two new works by Eugène Goossens, and offerings by Liszt, Ravel, Debussy, Brahms and MacDowell.

Berumen in Début

Almost overlapping Miss Christie's recital, Ernesto Berumen, the gifted young pianist, made his Chicago début at Kim-

ball Hall, and though the Brahms F Sharp Minor Sonata, with which he began his program, did not express the full innate musical feeling of this gifted pianist, his later offerings by Glazounoff, Rachmaninoff, Alfred Pochon, Ernest Giraud, Manuel Ponce and Debussy, presented to his hearers his many worthy traits. His performance of the Theme and Variations by Glazounoff was the best heard here. And the two Mexican folk songs by Ponce disclosed imagination and romanticism. The recital proved a great artistic success.

Hear Yon and Bonnet

Two organists were heard in the course of last week, Pietro A. Yon, the New York organist and composer, and Joseph Bonnet, the eminent French master, whose reputation is already firmly established in Chicago.

Mr. Yon gave his first Chicago recital at Kimball Hall last Monday evening, and disclosed qualities of engaging and artistic kind in his performance of a program of new, and for the most part, unfamiliar works. These included a fine sonata, the second by F. de la Tombelle, wherein the last movement is an excellent virtuoso number, bringing forth ingenious and clever registrations and good tone combinations; a short, fanciful work by J. C. Ungerer, "Frère Jacques, Dormez-vous?" and the Fantasia and Fugue in G Minor by Bach, which brought effective pedalling and big tone power into prominence. Other numbers on the program were by Tavanello, Bossi, and three by Yon, all of which added to the artistic impression which this fine musician made on his public at this recital.

Joseph Bonnet divided the extra concert of the Musical Extension Series, Frank A. Morgan, manager, with Alberto Salvi, the harpist, at their joint recital last Thursday evening at Orchestra Hall, and particularly noteworthy was Mr. Bonnet's presentation of the D Minor Toccata and Fugue by Bach, and an old trumpet tune and air by Henry Purcell. He made his usual fine success with these works and also with the tenth concerto by Handel and works by Guilmant and Bonnet. Mr. Salvi, in several harp numbers, especially an Etude de Concert by Zabel, gave much pleasure to his listeners, and both he as well as Mr. Bonnet had to respond to encores. Mr. Salvi's program included also works by Hasselmans, Schuecker, Alvars, Thomas and Posse.

Neida Humphrey, a talented dramatic soprano, in a delightful program at the Ziegfeld Theater last Wednesday morning, made a successful Chicago début.

Her voice is a powerful, well-schooled organ, of extensive range and of rich and pure quality. It displayed flexibility as well as dramatic power and also unusual altitude.

Her program brought to hearing Giordani's "Caro mio ben," Parker's "The Lark Now Leaves His Watery Nest," and two songs by Sibella and Mascagni. This made up the first group, which displayed also fine vocal control in sustained singing. In operatic offerings from "Gianni Schicchi" and "Tosca," lyric gifts and emotional interpretations came to the fore, and then followed Russian and French songs, and a final set of American numbers, including Kramer's "The Last Hour" which received a special burst of applause. Isaac Van Grove was the accompanist.

Father Finn attracted a good crowd to the Medinah Temple last Thursday evening, where the Paulist Choristers, assisted by some of their own members, as soloists, gave an interesting concert of old and modern part songs, motets and secular works. The choir now numbers some sixty boys and men, who have been trained by the gifted conductor, Father William J. Finn, with especial finesse, and with fine musical taste. John Finnegan, solo tenor of the choir, was heard in several works with the chorus and also in the Narrative from Puccini's "La Bohème" which he sang with musical understanding and evident vocal skill. Mr. Finnegan was compelled to add four encores to this offering. The choir sang with great success numbers by Palestrina, Lotti, Arkangelsky and two interesting fugues by Sir Edmund Hurley, besides work of Johannes Brahms and Edward Johnson.

The Edison Symphony gave its regular monthly concert at Orchestra Hall last Thursday evening, and devoted the second half of the evening to a lecture on The Orchestra, in which Morgan L. Eastman, the conductor, explained the scope and range of all the instruments in the modern symphony.

At Kimball Hall last Thursday evening, Hazel Silver, a young Chicago soprano, gave a good account of herself in her first song recital, showing a pleasing stage personality, a voice excellently trained and of even range and ingratiating quality.

Miss Silver has also dramatic gifts, as her air from Debussy's "L'Enfant Prodigé" disclosed. Her diction in Italian, French and English is most commendable. She was most successful in songs by Mozart, Bach, Duparc, Fauré, Rachmaninoff, Grieg, and in four American songs.

Edgar A. Nelson was the accompanist and contributed much to the artistic success of the concert.

Applaud Sowerby Work

Leo Sowerby's Piano Concerto in F Major was the novelty on the program given by the Chicago Symphony, Mr. Stock conducting, last Friday afternoon. Mr. Sowerby has been favored on several occasions by Mr. Stock, in having his symphonic compositions performed, and this, his latest work, in which he played the piano parts, proved in some ways his most complete and best opus.

It is a particular obsession with our Chicago composers, including Sowerby, that in order to write something worth while they must abandon all semblance of melodic line and consequent tune, and this Concerto in its first two movements keeps rigidly to this idea.

In the third and last movement, Mr. Sowerby utilizes a sharp rhythmic theme, the development and manipulation of which show Sowerby as an extraordinarily gifted young composer.

The orchestra supported the soloist excellently through the work, and other numbers of the day were the "Orpheus" symphonic poem by Liszt, the Second Beethoven Symphony, and two music drama excerpts, the Prelude to "Lohengrin" and the Finale of "The Rheingold," Wagner. The program was unusually interesting. M. R.

Dallas Symphony Wins Local Ovation

DALLAS, TEX., Feb. 28.—Last Saturday evening the Dallas Symphony scored when it played at the Coliseum to an audience of 2,000. The Music Industries Association, Municipal Music Commission, Chamber of Commerce, and merchants all worked in aid of the concert. Mrs. Leon Blum, Jr., a popular contralto, was the soloist. She was accompanied by Juanita Blair Price. The orchestra is making steady progress under the baton of Walter J. Fried. At each concert one notices a little more smoothness, better rhythm and better ensemble. There is a growing sentiment in favor of the Symphony Orchestra. It certainly has the support of all organizations in Dallas and Mildred Gates, financial secretary, and Dr. W. C. Rice, president, are thoroughly pleased with the prospects. C. E. B.

OPERA RECITALS In costume Piano



MRS. GEORGE LEE BREADY

"THE BLUE BIRD"

At Women's University Club,
New York, Feb. 17, '20

"A VELVETY TOUCH"

"A WONDERFUL ACTRESS"

"A VIVID IMPERSONATION"

Management: MRS. THEODORA M. BROWN

36 Cottage St., Tel. 676-J, So. Orange, N. J.

Mrs. Bready, Tel. Vand. 7035, N. Y. City

EDNA GUNNAR PETERSON

CONCERT PIANIST

Recent notices on her appearance February 16th as Soloist with The Zoellner Quartet in Orchestra Hall.

CHICAGO EVENING POST, KARLETON HACKETT:

"Edna Gunnar Peterson has broadened in her art since last she was heard here and played with fine appreciation. Her tone was good and she had a firm grasp. She read with poetic feeling."

CHICAGO DAILY NEWS, MAURICE ROSENFELD:

"Played with a sprightly exuberant musical style with clean mechanical deftness and imaginative charm. She is a dainty young concert artist and her playing pleased so well that she gave the E major Paganini Caprice for an encore. In this she showed brilliant bravoura feats and clarity of expression."

CHICAGO DAILY JOURNAL, EDWARD C. MOORE:

"Edna Gunnar Peterson made herself personally and musically a bright spot on the program. She is a pianist of both talent and individuality. She played with vitality and charm. She very justly received a vigorous encore."

HARRY CULBERTSON, 1415 Hyde Park Blvd., Chicago

Mr. and Mrs. ALEXANDER BLOCH

SONATA RECITALS

New York:
AEOLIAN HALL,
March 20

Bach
Franck
Beethoven

Management: Wolfsohn Bureau, 1 W. 34th St., N. Y.

Boston:
JORDAN HALL,
March 22

Mozart
Franck
Brahms

ON HER COAST TO COAST TOUR

FLORENCE AUSTIN

THE AMERICAN VIOLINIST

Has Played in Forty-Five Cities
from Nov. 3 to Feb. 29 Inclusive

During March she plays in
the following cities:

Mar. 1—Tulsa, Okla.
Mar. 3—Oklahoma City, Okla.
Mar. 5—Ft. Worth, Texas
Mar. 8—Dallas, Texas
Mar. 10—Beaumont, Texas
Mar. 12—Houston, Texas
Mar. 15—Galveston, Texas
Mar. 17—Austin, Texas
Mar. 19—San Antonio, Texas
Mar. 22—El Paso, Texas
Mar. 25—Pueblo, Colo.
Mar. 27—Denver, Colo.

Address: Care Musical America,
501 Fifth Ave., New York

DENVER CAPITULATES TO HEIFETZ'S ART

Vast Audiences Greet Russian, Minneapolis Symphony and Mme. Tetrassini

DENVER, COLO., March 2.—Probably no musical event of the year in Denver was awaited with as much interest as the recital of Jascha Heifetz last evening. The largest audience ever attracted here for a violin recital—more than 4,000 persons—greeted the young artist and applauded him with an ecstasy of abandon. This was the third concert in Robert Slack's subscription series.

On Feb. 17 the Minneapolis Symphony delighted the largest audience that has greeted its annual visits here. Mr. Oberhoffer's forces play with greater power and charm at each successive appearance. The Rachmaninoff E Minor Symphony, op. 27, was the principal item at the last event and made a profound impression. The other numbers were familiar ones, but Mr. Oberhoffer succeeded in giving a new and attractive interest to even such a hackneyed work as Sibelius's "Valse Triste."

Mme. Tetrassini appeared here recently, singing with apparent effort several of her old-time arias and such exacting extras as "Somewhere a Voice Is Calling," the intricacies of which she solved through constant reference to the printed page.

Mischa Elman gave a recital here last week under the Oberfelder management.

Palmer Christian, Denver's new city organist, is just recovering from an attack of bronchial pneumonia. Clarence Sharp has presided at the organ during his illness.

A monthly series of "community sings" was inaugurated at the City Auditorium by Municipal Chorus Director John C. Wilcox. About 2,000 people entered heartily into the singing last Sunday afternoon. J. C. W.

ISOLDE MENGES IN LONDON

Audiences and Critics Acclaim the English Violinist's Return

LONDON, Feb. 26.—After a four-year concert tour of the United States and Canada, Isolde Menges, violinist, has returned to her native England, where she is being received with marked favor by London concert-goers.

A large audience was in attendance at Miss Menges's first Wigmore Hall recital on Feb. 7; also to hear a second program presented Feb. 20. Program numbers were sonatas of Handel and Veracini, Wieniawski's D Minor Concerto and miscellaneous compositions by Kreisler, Debussy, Saint-Saëns, Medtner and Chabrier. Noted music critics of London papers, including the *Daily Telegraph*, *Morning Post* and *Daily Express*, concur in the opinion that Miss Menges has added much gold-weight to her art, and have welcomed her back in their midst with most cordial comments. In addition to the Wigmore Hall appearances, the violinist played at Albert Hall on Feb. 21, with the Liverpool Philharmonic on Feb. 24 and in Cambridge on Feb. 25.

Berúmen Plays in Rockford, Ill.

ROCKFORD, ILL., March 3.—Ernesto Berúmen, the pianist, gave a delightful recital before the Rockford Mendelssohn Club on the afternoon of Feb. 26. His program included compositions of Brahms, Rachmaninoff, Glazounoff, Manuel Ponce, Ernest Guitaud, and Frank La Forge. He responded to numerous encores. H. F.

HAITOWITSCH IN AN IMPRESSIVE RECITAL

Blind Russian Violinist Displays Good Musicianship in Program at Aeolian Hall

Despite the handicap of blindness, Abraham Haitowitsch, a Russian violinist, offered a recital at Aeolian Hall on March 6, which may be gauged as a splendid exhibition of technical mastery and artistic sincerity.

The natural tendency to make allowances in the work of an artist so handicapped is almost unnecessary in the case



Abraham Haitowitsch, Russian Violinist

of Mr. Haitowitsch, whose playing may be judged purely upon its musicianly merit. Bach's Sonata in G Minor with its technical demands found the young violinist well equipped to cope with them, and Wieniawski's Concerto tested the rhythmic and melodic feeling which is his. Tchaikovsky's Canzonetta and Pergament's "Russian Serenade," given here for the first time, displayed a tone of appealing depth, which, if not powerful, repays for much by its engaging clarity.

Completing the program were further numbers by Chopin-Kreisler, Sarasate, Brahms and Paganini-Auer, all presented with good feeling for style and a sincerity which impresses even beyond the artist's very serviceable facility.

Josef Adler throughout the program provided sympathetic accompaniments, giving admirable assistance. L. S.

Gunster Charms Lancaster

LANCASTER, PA., March 7.—Frederick Gunster, the tenor, sang here Feb. 26 under the auspices of the Star Concert Course, assisted by the new Municipal Orchestra, Brubaker, conductor, and Caroline Hutton Griest, violinist. Mr. Gunster deepened the favorable impression made on a former appearance last season.

Mrs. Miller's Pupils Appear in Recitals in Allentown, Pa.

ALLENTOWN, PA., March 6.—One of the most delightful recitals of the season was that given by Grace M. Peters, contralto, March 1. Miss Peters was pre-

sented by her teacher, Mae D. Miller, the New York-Allentown vocal instructor. She was cordially received by a large audience and sang effectively a program of works by Meyerbeer, Salter, Ronald, Treharne, Kramer, Campbell-Tipton, Ross, Aylward and Thomas. Many other artist-pupils of Mrs. Miller have been heard in various out-of-town recitals recently. New York, Philadelphia, West Chester and Reading are a few cities where appearances, accompanied by successes, are recorded. One of her pupils, Naomi Sobers, soprano, has just been appointed soloist of the Fritz Memorial church in Bethlehem, Pa.

PRESENT LO VERDE WORKS

Compositions of Italian Musician Are Introduced by Four Artists

A program, consisting entirely of vocal, piano, and two-piano compositions of Chevalier Lo Verde, was given on the evening of March 2, at the Sixty-third Street Music Hall. Assisting the Italian composer in the presentation of his interesting works, were Mme. Sara Sokolsky-Freid, pianist; Lydia McGregor, soprano; Harold Dhevinne, and Achille Adelgheim. Mme. Freid appeared in conjunction with the composer in the first number—a two-piano number, "Mefistofele," affording opportunities for "bravura" style of technique. The following group of solo numbers, played by Mr. Lo Verde, proved the most enjoyable of the evening's offerings. He played with style and charm his "Meditation," "First Nocturne in D Flat," and "Gavotte to the Queen." In response to the applause he gave an encore.

Mme. Lydia McGregor has an engaging stage presence but not a big voice. Neither had Mr. Dhevinne. The songs sung by the artists were "April," "You Love Me No Longer?" "Valse Cantabile," "Music of Flowers," and "If Thou Wert Mine." Other numbers were "Othello" and "Cleopatra" for two pianos. Piano solos were played by Mme. Freid entitled "Golden Rain," and "Flirtation" and songs sung by Louis Chartier, "Good-bye Youth" and "Sadness." The Southland singers were heard in "Ave Maria," chorus, with solo parts sung by Miss McGregor. Most of the numbers were played from manuscript. J. A. S.

Merle Alcock, the American contralto, whose recent popularity has brought her many festival re-engagements, has been booked as contralto soloist with the Chicago Symphony in the Auditorium in Chicago, March 19.

BROOKLYN, N. Y.—Charles Caserta, Brooklyn pianist, was heard in recital at Masonic Temple, Brooklyn, assisted by a group of artists. Anna V. Daly, artist-pupil of Christiana Kriens, played violin solos. Mme. Tropea, soprano, charmed with several songs; La Petite Berry, a child soprano, and Oscar Banna, a child violinist, also gave numbers.

NELDA HEWITT STEVENS

Soprano

Earliest American Songs



ABORIGINAL TRIBAL MELODIES



© Underwood & Underwood PLANTATION MELODIES



MODERN SONGS

"Authoritative

Unique

Appealing"

Phases of American Music

(In costumes of each period)

Direction, Evelyn Hopper, Aeolian Hall, New York

JUBA

is a dance popular among the colored race.

One of the numbers in R. Nathaniel Dett's Suite, "In the Bottoms," is a "Juba."

Percy Grainger writes us: "Dett's 'Juba' is greatly liked by ALL AUDIENCES, and will, in my estimation, soon become one of the MOST POPULAR of piano pieces."

JUBA (DANCE) 60c
R. NATHANIEL DETT

Published by
Clayton F. Summy Co.
64 E. Van Buren St. Chicago, Ill.

F. WIGHT NEUMANN ANNOUNCES

BESSIE BIRDIE KAPLAN

IN PIANO RECITAL

TUESDAY EVE., MARCH 16, AT 8:15
KIMBALL HALL, CHICAGO

ELVIRA EPIFANI LYRIC SOPRANO

Address care of MUSICAL AMERICA CO.,
501 Fifth Avenue, New York City

CARRARA TRIUMPHS IN HER NEW FIELD

Italian Opera Soprano Makes Effective Recital Début In Carnegie Hall

There are some Italian singers who can essay the field of the song recital with success. One of them is Olga Carrara, soprano, known in her native land as an opera singer of note, who made a recital début at Carnegie Hall, New York, on the evening of March 1. Throughout the evening the audience gave her many manifestations of its pleasure.

Arias of Pergolesi and Grossi and two songs in the old Italian style by Stefano Donaudy comprised her first group. In the old arias she revealed a knowledge of style, though nervousness robbed them of the finish with which the soprano can probably invest them under more quiet conditions. The old English "Mary of Allendale," and "Phyllis Has Such Charming Graces," Bantock's "A Feast of Lanterns" and Easthope Martin's "Absence" brought an English extra. The singer warmed up in these and by the time she came to *Nenia's* aria from Boito's "Mefistofele" she was at her best. This she sang with a dramatic accent and a command of emotional force that was thrilling, and it won her salvos of applause. Two Wekerlin *bergerettes*, Georges's "Hymne au Soleil," well interpreted, aroused more plaudits, and a charming Tirindelli song was given for an encore.

To American composers the singer then turned, singing Marion Bauer's "Only of Thee and Me," A. Walter Kramer's "The Last Hour," Alexander Rihm's stirring "Joy" and Mana-Zucca's familiar "Rachem," sung in Italian as "Peità." Her English was intelligible, though she sings with a slight accent. And she had an ovation after the group, adding an extra in Vanderpool's "Values."

Mme. Carrara has a voice of lyric-dramatic qualities. She can achieve both,

depending on the nature of the music in hand. The quality is admirable, and her intonation generally secure. Only where she forced did she mar the quality, producing a tone unsteady and lacking uniformity. She made a splendid impression and was presented with many bouquets. Mme. Carrara has the artistic instinct to achieve much in concert, as she has already in opera. But from this artist we would like to hear the great songs of her countrymen, Zandonai, Santoliquido, Respighi, *et al.* Perhaps at another recital?

Maestro Astolfo Pescia, her teacher and husband, played her accompaniments with artistic taste and tonal beauty.
A. W. K.

Mabel Garrison and Mary Warfel in Schenectady, N. Y.

SCHENECTADY, N. Y., March 6.—Mabel Garrison, the Metropolitan soprano, was heard in a joint recital on March 1, with Mary Warfel, harpist, under the local management of Ben Franklin. Miss Garrison's program was an interesting one, composed entirely of songs in French and English. She was especially applauded after Wekerlin's "Fleur des Alpes." Her accompanist was George Siemmon, who played the entire program without notes. Miss Warfel was also the recipient of prolonged applause, especially after Hasselmann's "Minuet."

Free Organ Recital in Sandusky, Ohio

SANDUSKY, OHIO, March 6.—Ellis C. Varley, organist and choirmaster at Grace Episcopal Church, recently gave the fifth of a series of free organ recitals assisted by the choir of the church. Mr. Varley featured numbers for the organ by Parker, Tchaikovsky, Stoughton and other masters, and the choir was heard in numbers from Mendelssohn's "Elijah" and Macfarlane's "The Message of the Cross."

Anna Case in Manchester, N. H.

MANCHESTER, N. H., March 6.—Anna Case delighted a capacity audience at the Academy, Tuesday evening, presenting a program of varied interest. Her interpretations of all her offerings were excellent.
A. S. B.

SCHREKER'S OPERA ENGROSSES BERLIN

"Trove-Digger," a Complicated Symbolic Work, Inspires Respect

BERLIN, Feb. 15.—The latest important event in German music is the first production of the new opera "The Trove-Digger," in four acts, one foreplay and one afterplay by the Viennese composer, Franz Schreker. The opera was sung with great success in Frankfort-on-the-Main, where Schreker has for some time now had an enthusiastic number of apostles, while Berlin ever still hesitates to open its doors to this new man. Indeed, the "Trove-Digger" is exceedingly difficult. Hundreds of solo rehearsals, over 100 scene rehearsals, not to speak of the orchestra rehearsals, were necessary to bring out the new opera in Frankfort.

Schreker was born in 1878 in Monaco, but received his musical training in Vienna. He always writes his own libretto, and notwithstanding a certain rhythmic monotony possesses a peculiar mastery of words. Still more important is the fact that he has not only a musical ear, but a scenic eye for what he writes. But, curiously, he sees the color only, the individual picture, not—and this really makes the dramatist—the suite of the scenes, the act as a whole. He has a painter's imagination. He rejects dramatic construction which Wagner handled so masterfully.

The poetry of the "Trove-Digger" is very unclear. It would here lead too far to relate the story. It is a mystic, symbolic love affair in which, as the title says, a trove and a mysterious guitar play an important part. The musical object of Schreker is "to fully show the relations between music and drama by simplifying the style, by plasticity of expression in word and tone, thus a complete fusing of the two chief factors of the musical drama, together with an extensive employment of the picturesque element." These are his own words. However, he seems to me to not

yet have reached this object. The incessant waves of sound which Schreker likes so much gradually fatigues the ear, because it is handled in a stereotype form. Nevertheless, Schreker is a great promise for the future, provided he succeeds in finding his way out from the close paths of his style. Else (as so often with Schreker) the run of imagination will verge into the unbounded, unlimited.
DR. EDGAR ISTEEL.

Blanche Goode Plays at Smith College

Blanche Goode, pianist, presented an interesting recital program at Smith College, Mass., on Feb. 25. The event marked this artist's first appearance since her return from overseas Red Cross service. A large audience displayed much enthusiasm over Miss Goode's finished and dramatic interpretation of the Chopin B Minor Sonata, her clearly defined conception of the Bach-Liszt Fantasie and G Minor Fugue, and shorter, effective numbers by Debussy, Liszt, Burleigh-Kramer and Moszkowsky.

Mozart Society Gives Musicales

At the fifth musicale of the Mozart Society, Mrs. Noble McConnell, president, at the Hotel Astor, March 6, the program was offered by Vera Curtis, soprano of the Metropolitan, Lucile Orrell, 'cellist, and Norman Jollif, baritone. Miss Curtis, though suffering from a cold, was heard to advantage in arias from "Butterfly" and "Gianni Schicchi," and songs by Thomas and Bliss. She sang with excellent tone and convinced her hearers of the moods of her songs. As encore, she sang by request, "The Swanee River," raising the simple Negro song to a really artistic level by her delightful singing. Miss Orrell won much applause with a Fantasie by Heberlein and a group of shorter pieces, and Mr. Jollif was welcomed in two groups of songs, the most interesting being A. Walter Kramer's "The Last Hour."
J. A. H.

PASADENA, CAL.—A program of the works of Arthur Foote was given recently at the Raymond Hotel. Those offering the program were Will Rounds, violinist; Fred S. Gutterson, 'cellist; Clarence D. Kellogg, pianist, and Mrs. Walter Raymond, soprano.



MANA-ZUCCA

WINS UNANIMOUS PRAISE IN LOS ANGELES, CAL.

on February 20 and February 22, 1920

Mana Zucca's Appearance a Triumph

By Florence Lawrence

The pianist-composer is a vivid and well equipped artist. She played her own Concerto for piano with orchestra. The orchestration is excellent and the piano part pleasing, with opportunities for the display of her fine technic and delicacies of pianism. Miss Zucca was given an ovation and was obliged to repeat nearly the entire Concerto before the audience ceased their plaudits.

L. A. Examiner, Feb. 21, '20.

A novel and brilliant presentation was the performance by Mana Zucca of her own piano Concerto in one movement for piano and orchestra. The pianist is a brilliant performer and develops a commanding tone full and round, and she possesses a technic of virility and was given a real ovation. We are honored to be chosen as the first to hear this great work, which we duly appreciate.

(Signed) Carl Bronson.
L. A. Herald, Feb. 21, '20.

New American Work a Success

By Jeanne Redman

Mana Zucca presented her own piano Concerto, a work in one movement, but three parts and many sections strongly varied in mood. Miss Zucca is a pianist of fine ability, her tone is very full and firm. She was heartily applauded and was showered with bouquets.

L. A. Times, Feb. 21, '20.

Mana Zucca played her Concerto for piano and followed it with two others of her works, a valse brillante and a fugato-humoresque. All of these numbers were played with consummate brilliancy and contrast. If this charming young woman continues in this vein she will make a most prominent name in American music. The valse brillante was such as would do credit to a Chaminade or a Moszkowsky.

(Signed) W. Francis Gates.

L. A. Express, Feb. 21, '20.

Mana Zucca Wins New L. A. Laurels

Those who thus heard the Concerto for the second time found it grew upon them with better acquaintance. It is melodious, brilliantly developed, and strong.

Mana Zucca plays marvelously well. She could not get away from the applauding audience. She was compelled to give two encores.

L. A. Record, Feb. 23, '20.

Composer Plays at Symphony Concert

By W. Francis Gates

Mana Zucca, this decidedly attractive person, played her own Concerto with the orchestra. Its predominant feature is its pleasing melodiousness. Tune seems to fall from her pen as easily as it ripples from her fingers.

L. A. Evening Express, Feb. 21, '20.

Mana Zucca performed her brilliant "Concerto" and her atmosphere was felt over the entire house with a magnetism which is electric in its vitality. Again her tone was the great charm of her playing, and as that marks the musician rather than mere technique, she is one of the elect.

L. A. Herald, Feb. 23, '20.

TOUR 1920-21 NOW BOOKING. Exclusive Management HUGO BOUCEK, 116 West 39th Street, New York

Musicians of New York's Police Force Honored by R. A. C. Smith

Capitalist Pays Tribute to Excellent Work Done by Department's Band During the War Drives—Commissioner Enright and Other Prominent Officials Speak

TO RECOGNIZE adequately the excellent work done by the Police Band of New York during the various public demonstrations incidental to the Great War, a dinner was given to its members by R. A. C. Smith, the distinguished capitalist and philanthropist. Although Mr. Smith's name rarely figures in the record of daily events, it is well known that he has been the administrative force behind the great civic celebrations that have occurred in New York City for many years past. He has devoted himself unflinchingly to public interest and has organized committees to assist him in many ventures looking to the community welfare of the metropolis.

Besides the members of the Police Band and their conductor, Walter B. Rogers, Mr. Smith had as his guests, at the Union League Club on Tuesday night of last week, Police Commissioner Richard E. Enright, Deputy Commissioners, Augustus Drum Porter, Frederick A. Wallis, Special Commissioners, John M. Shaw, J. Stevens Ulman and H. K. S. Williams, Lt. Gen. Robert Lee Bullard, Col. William Weigel, Rear-Admiral James H. Glennon, William H. Hirst, T. O. McGill, James J. Lyons, Dr. Frank E. Miller, and Paul Kempf.

Mr. Smith made eloquent reference to the work which the Police Band had done during the war. He declared that on every occasion where music was needed, members of the band had responded unselfishly and that much of the success of the great parades and various war drives was due to their co-operation. He said he believed that New York had the best



R. A. C. Smith, Financier and a Distinguished Patron of New York City's Music.

Police Band in the world and declared that it has always been his desire to make a public recognition of this fact.

Commissioner Enright also paid a glowing tribute to the work that the band had done and referred to the high place in the esteem of the citizens of New York which the band enjoyed and maintained that its music was one of the most inspiring factors in providing the metropolis with such an excellent police force. Commissioner Enright stirred his hearers by an eloquent exposition of the place which music has ever occupied in history to arouse the highest aspirations among peace and liberty loving peoples throughout the world.

There were addresses also by Rear-Admiral James H. Glennon, Lt. Gen. Robert Lee Bullard, Commissioner Frederick A. Wallis and William H. Hirst.

are also a trade section and a Canadian department.

There has always been a healthy demand for a book of this sort, particularly on the part of artists and managers who are thus brought into contact with the individuals who conduct concerts in the various cities. The Blue Book has no competition worthy of the name and, therefore, its value cannot be determined by comparison. Certain it is, however, that its contents were gathered through the best available channels, and with a conscientious effort to make it as complete and up-to-date as possible. It is published by the Musical Blue Book Corporation, of which the directors are Henry T. Spangler, president; Philip Loring Spooner, vice-president; Emma L. Trapper, secretary; Herbert Wilber Greene, treasurer; Stuart Close, M. D., and Rudolph S. Kornbau.

McCormack Solo Picked Up By Wireless 'Phone

WASHINGTON, D. C., March 1.—While "listening in" on his amateur receiving set, a resident of Washington a few days ago was startled when he suddenly heard some one say "Hello, there!" He turned around to see who was speaking, and

discovered that the voice which had come to his ears with such amazing distinctness, with all of the tonal qualities perfectly emphasized, had been conveyed for a number of miles over the wireless. A moment later he was listening to John McCormack singing "Forgotten." Investigation disclosed the fact that the Bureau of Standards, fully five miles distant, was experimenting with the use of vocal music on a new wireless telephonic apparatus, which makes itself audible over the receiving wireless set.

Officials of the bureau predict that within a short time amateur wireless operators will be listening to wireless telephonic concerts and operas.

A. T. M.

Stokowski Forces Give Notable Concert in Oberlin College Series

BERLIN, O., Feb. 20.—The Artist Recital course for the second semester was opened by the Philadelphia Orchestra, Leopold Stokowski conducting. The following program was played: Overture, "Der Freischütz," Weber; Symphony, No. 8, Beethoven; "Solemn Melody," Walford Davies; "L'Après-midi d'un Faune," Debussy; Overture and Venusberg Music from Wagner's "Tannhäuser." The concert was superb, the orchestra exhibiting its usual good ensemble, fine shading and wonderful climaxes.

Emil Polak to Accompany Ruffo

Titta Ruffo, the baritone, has engaged Emil Polak, New York composer-pianist, as his accompanist for his many recital appearances. Concerts in which both artists scored were given in Philadelphia, Feb. 25, Commodore Hotel, New York, Feb. 27. An appearance at the Hippodrome is scheduled for March 14.

Mr. Polak continues as accompanist for Margaret Matzenauer and Mary Garden.

SIoux CITY, IOWA.—Under the auspices of the Schubert Club of Sioux City, Hannah Butler, lyric soprano of Chicago, gave a very interesting and artistic song recital at the First Congregational Church, Feb. 9. She was especially well received by her audience, which gave evidence of appreciation, recalling her after every group to add extra numbers. Her success was complete.

MAYER'S SON JOINS FIRM

British Army Captain Will Represent His Father in London

Captain R. Mayer, son of Daniel Mayer, the New York concert manager, who served in the British army throughout the war, has now been mustered out, and will be associated hereafter with the firm of Daniel Mayer & Co., Ltd., of Chatham House, Hanover Square, London. Capt. Mayer was called to the bar immediately after leaving the service, and for a time it was thought that he would devote himself entirely to the practice of law, but he has decided to continue in his father's footsteps and will resume the activities which were interrupted at the outbreak of war, as he formerly assisted Daniel Mayer in the many enterprises managed by the English impresario.

Capt. Mayer will in future give his personal attention to the interests of the artists sent abroad by his father, and among the first to be presented in London under this arrangement will be Cecil Fanning, the American baritone, who sails early in April. Mr. Fanning is already booked for a series of six recitals in London, in addition to other engagements in the principal English cities. Mme. Yvette Guilbert will also make a series of London appearances under the direction of Daniel Mayer & Co., Ltd., during the month of June.

Composers' Music Co. to Feature Daniel Wolf Works

Six compositions by Daniel Wolf, a young composer-pianist, have just been accepted and will shortly be featured by the Composers' Music Corporation. The group includes three songs with words by Mabel Livingstone Frank, author of many of the lyrics in Mana-Zucca's collection of Children's Songs. They are entitled "You Are My Star," "Jack-In-The-Box" and "The Cradle-Boat." The latter is a slumber song, dedicated to Beatrice Bowman. Other works included in this collection are "The Circus," "Biwas," a Chinese love song, and a Prelude which Mr. Wolf has dedicated to his teacher, Rudolph Ganz. A Concerto for piano is also in preparation.

KATHARINE GOODSON

TRIUMPHS IN CHICAGO WITH SYMPHONY ORCHESTRA IN NEW RUSSIAN CONCERTO



KATHARINE GOODSON was soloist and had just given a brilliant performance of the Liapounow Concerto for piano. Applause was abundant, AUDIENCE, MEN AND DIRECTOR STOCK UNITING IN APPROVAL. The performance of the Concerto was BRILLIANT AND AUTHORITATIVE. MISS GOODSON'S technical equipment was ample for all demands made upon it. W. L. Hubbard in CHICAGO DAILY TRIBUNE, Feb. 23, 1920.

KATHARINE GOODSON was accorded such cordial applause after her performance of the Liapounow piano concerto that, with Mr. Stock's acquiescence, she repeated the last part of the work as an encore. MISS GOODSON certainly deserved the appreciation of the audience, for her playing was spirited, musically impressive and of genuinely attractive kind. All the pianistic demands Miss Goodson brought out with a nonchalance, an ease and a facility of the big virtuosa, and SHE PROVED HERSELF ONE OF THE GREAT PIANISTS OF THE DAY. Her success was a deservedly big one. Maurice Rosenfeld, in Chicago Daily News, Feb. 28, 1920.

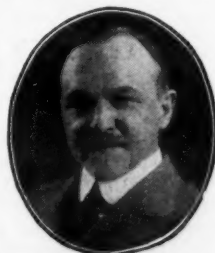
Her strong, virile and intelligent performance of the unfamiliar concerto by Liapounow turned out to be ONE OF THE MOST STRIKING PIANO EXHIBITIONS OF THE ORCHESTRAL SEASON. The piece sounded as though made for her, and there was never a moment's doubt of Miss GOODSON'S interpretative intention. It was all there, clear, definite and dynamic. Henriette Weber in Chicago Herald & Examiner, Feb. 28, 1920.

MISS GOODSON played it SUPERBLY, WITH ABUNDANT POWER AND AUTHORITY, absolutely rock-firm in technical display, while at the same time showing DEPTHS OF EXPRESSION AND THE GENUINE "AME D'ARTISTE" or artist soul, as it is less adequately put in English. There was enthusiastic applause for MISS GOODSON, who has every reason to be flattered with her reception at the hands of this conservative public. Herman Devries in the Chicago American, Feb. 28, 1920.

MISS GOODSON played the second Liapounow Concerto and MADE A MARKED SUCCESS WITH IT. She was applauded with much vigor, she naturally would have been with that kind of a performance. It is one of the most attractive numbers for piano and orchestra that any soloist has demonstrated in a long time. MISS GOODSON IS AN IDEAL SOLOIST to appear in it with her energetic manner of beating out the rhythm, her ability to dominate the accompanying orchestra, and her good sense which makes ever the broadest and most powerful effects musical ones. She well deserved all the applause she got. Edward C. Moore, Chicago Daily Journal, Feb. 28, 1920.

Steinway Pianoforte

Management: ANTONIA SAWYER, Inc., Aeolian Hall, New York



Frank and
Lillian Miller



HEMSTREET

Teachers of Singing

50 WEST 67th STREET, NEW YORK CITY

Telephone, Columbus 1405

SUMMER SEASON

July 1st to October 1st

New York Studio and WOODSTOCK, N. Y.

INEZ FIELD DAMON WILL HEAD MUSIC IN LOWELL

Well-Known Supervisor in Schenectady
Schools Chosen to Direct Work in
State Normal Schools

SCHENECTADY, N. Y., March 2.—Inez Field Damon, who for the past nine years has been Supervisor of Music in the public schools of Schenectady, has been appointed to the position of Music Director in the State Normal School, of Lowell, Mass. This is one of the foremost positions of its kind in the country, as this school is recognized as a leader in musical education in the East.

The music work of the Schenectady schools has been brought to a high degree of efficiency under Miss Damon's administration. In addition to a high standard of classroom work, the high school orchestra has been developed until it is recognized as one of the finest in the country; it has bought and presented to the high school a 'cello, double bass, viola, flute, trombone, \$100 worth of records, a saxophone, twelve volumes of music encyclopaedias, and has given \$200 toward the purchase of a new grand piano.

High school credits have been granted for the study of music under private instruction, Schenectady being the first city in the State to put this plan on a working basis. State Regents courses in music have been added to high school curriculum. Sixteen public concerts have

been given with pupils from the public schools, with choruses numbering from 500 to 2,000. Three song-singing and sight-singing demonstrations have been given, one before the N. Y. S. T. A. in Albany. After-school violin classes have been organized, with 600 children receiving instruction, also after-school piano classes with more than 300 children receiving instruction. Schenectady is one of the only cities in the East where this latter work has been carried on a number of years with complete success. Community classes in music appreciation and community choruses have been successfully carried on. For several years a series of concerts has been given each year for public school children, at only five cents admission. A well known educator has recently said of Miss Damon, that she has carried on in Schenectady "one of the most remarkable public school programs in music ever put across in an American city."

Miss Damon is the author of a textbook in music, has been president of the music section of the New York State Teachers' Association, and is representative music supervisor of New York State, on the advisory council of the National and the Eastern Conference of Music Supervisors. She is also a member of the committee on training school of the N. E. A. She is a member of the committee appointed by the New York State Education Department to draw up a plan for the granting of Regents credits to high school pupils for outside study of music, and of the committee appointed to frame the questions for Regents examinations in New York. She has twice appeared before the National Conference of Music Supervisors and is to present a paper at the meeting this month in Philadelphia on "Public School Piano Classes." During the war period she was sought by the W. C. C. S. as a song leader, but leave of absence from Schenectady was refused her. For the last two summers Miss Damon has traveled extensively, lecturing at university summer schools on the subject of applied music. Three years ago she taught at the Peabody Conservatory of Music in Baltimore. This coming summer she is to teach music history and appreciation and public school music at the New York State College for Teachers in Albany, N. Y.

Miss Damon enters upon her new duties in Lowell May 1. In accepting her resignation, the Board of Education in Schenectady adopted a resolution expressing regret at her leaving, commending the work she has done and wishing her continued success in her new position.

TORONTO, CAN.—Frank S. Welsman, of the musical directorate of the Canadian Academy of Music has accepted an invitation from the Saskatchewan Musical Association to adjudicate at a competitive musical festival to be held at Moose Jaw in May.

BARS OREGON VETERANS FROM STUDYING MUSIC

Senator Vinton Compares Music School
With Beauty Parlor and Dress-
making Shop

PORTLAND, ORE., March 9.—The Musicians' Club of Portland has received from George M. Brown, Attorney-General of Oregon, a letter enclosing a copy of an opinion, interpreting the Soldiers' and Sailors' Educational bill, and further saying that he had submitted the Soldiers' and Sailors' Educational Aid bill to President Vinton of the State Senate for interpretation, who was one of the sponsors of the bill and who had stated that the Attorney-General had given the bill "too broad an interpretation."

Senator Vinton in his letter, dated Jan. 23, as a member of the law making body that enacted the statute in question, wrote:

"A musical studio is a private commercial enterprise and is used for commercial purposes. It is not an institution of learning, because it is only intended to develop one faculty of the mind, and does not reach the high plane of an 'institution of learning.' In order to reach the dignity of an 'institution of learning' the said institution must tend to develop the whole human intellect, morally, religiously and physically. Does the term 'musical studio' reach to that class of an institution?"

"If so, why not a beauty parlor, or a dressmaking establishment, where girls are taught to earn their living by a trade known as dressmaking."

"If a musical studio is within the meaning of the bill, then also a good machinist might open a private school to teach the soldiers how to operate a harvester, a gang plow, or any other piece of machinery, and come within the term."

"The view I am trying to impress is this: that an institution means something that is put into being; then after it is thus created, if it includes the whole development of the human mind and body, it would come within the meaning and terms of the bill. Otherwise, I do not believe it would, and I believe your honor, in your desire to aid the state as assisting the boys who have offered their lives for their country, has extended the terms of it as far as it should be."

"The foregoing is a literal quotation from the learned senator's letter," writes Attorney-General Brown.

N. J. C.

Aurelio Fabiani Goes to Europe

Aurelio Fabiani, the Italian violinist, left last week for Europe, where he will make an extended concert tour. He will also engage artists for the managerial firm of Allen & Fabiani. Mr. Fabiani is expected to return about the first of May.



LEO BRAUN

CONDUCTOR
Metropolitan Opera House
Studios: 64-65
Voice Culture—Repertoire
OPERATIC ENSEMBLE CLASSES

BETHUNE

G R I G O R

COACH—ACCOMPANIST
OPERA—CONCERT
ORATORIO

136 West 70th St., New York

Tel. 2944 Columbus

Frederick Gunster
TENOR

Exclusive Management
HAENSEL & JONES, Aeolian Hall, New York

ADELINA

VOSARI

SOPRANO

METROPOLITAN OPERA CO.

Personal Address: Savoy Hotel, New York

LAMBERT MURPHY TENOR

Mr. Murphy will be available for
Concert, Oratorio and Recitals
during the entire season.

Wolfsohn Musical Bureau, 1 W. 34th St., New York

RODA MARZIO

Dramatic Soprano

(Pupil of Maestro Buzzi-Peccola, teacher of Alma Gluck, Sophie Braslau and Cecile Arden.)
"Her debut as Santuzza a triumph."—*Il Progresso*, N. Y.
"A voice of natural beauty."
—*Brooklyn Eagle*.

Management: A. Bagarozzi,
1495 Broadway, New York City

WILLIAM S.

BRADY

TEACHER OF SINGING

Studio: 137 West 86th St., New York

Telephone Schuyler 10099

CORNELIUS

RYBNER

Former Head of Department of Music, Columbia University, will accept a limited number of talented pupils in

PIANO—COMPOSITION—ORCHESTRATION

Per. Address: 316 West 94th St.
Phone 2785 Riverside New York

ALBERTO

BIMBONI

Vocal Studios Italian and French Répertoire

Preparation for OPERA and RECITALS

327 West 76th Street Schuyler 3430

Assistant and Sec'y: Miss Winifred Rohrer

CHALMERS CLIFTON

Conductor Composer

1 W. 67th Street New York City

MME. HILDEGARD HOFFMANN

ORATORIO and JOINT RECITALS with

Mr. Henry Holden

HUSS

Recitals and Piano Instruction

Soloist with New York Philharmonic and Boston Symphony Orchestra, Kniesel Quartette, Etc.

Studio, Steinway Hall Address, 144 E. 150th St., N. Y. City



JULES FALK

VIOLINIST

Recitals—Concerts.
Orchestra Engagements.
Wolfsohn Bureau or O. H. Falk.
Personal Representative,
96 Fifth Ave., Room 20, New York

"An Admirable Artiste"

FRANCESCA ZARAD

SOPRANO—
Management: J. H. FITZPATRICK,
Windsor-Clifton Hotel,
Chicago, Ill.



WILLIAM SIMMONS

BARITONE

MUSIC LEAGUE OF AMERICA, INC.
1 West 34th Street, New York

Galli-Curci
Frances Alda
Mary Garden
Carolina Lazzari
Charles Hackett
Rudolph Ganz
and
John McCormack

Management: Charles L. Wagner
D. F. McSweeney, Associate Manager
511 Fifth Avenue New York

Turkey in the Straw

Cowboys' and old fiddlers' breakdown

An infectious, snappy and
moderately difficult transcrip-
tion for piano.

Price, 60 cents, net

By David W. Guion

Composer of

DE OL' ARK 'S A-MOVERIN'
GREATEST MIRACLE OF ALL
LITTLE PICKANINNY KID

and other songs instantly wel-
comed by singers and public
for their ingratiating Southern
flavor.

Published by

3 E. 43d St. · G. SCHIRMER · New York

LOUIS SIMMIONS

STUDIOS: 261 FIFTH AVENUE

Tel. 4467 Madison Square

NEW YORK

TEACHER OF SINGING

All Branches of
—ORGAN STUDY—
—SIX FREE SCHOLARSHIPS—
—PRACTICE FACILITIES—

GUILMANT ORGAN SCHOOL

DR. WM. C. CARL, Director
Office Address
17 E. Eleventh St. (Hotel Van Rensselaer)
New York City
Send for Catalog

Wintter Watts's New Cycle a "Contribution of Permanent Value To American Song Literature"

High Level of Musical Value Maintained in His "Vignettes of Italy"—Mr. Watts's Songs Finally Winning Deserved Recognition

By HERBERT F. PEYSER.

IN the laggard progress of their researches singers have begun at length to discover the songs of Wintter Watts. Four or five of them are appearing on recital programs with increasing frequency. Considering the imitative propensities of the vocal tribe the circumstance affords reason for encouragement. Singers left to their own devices have a remarkably sensitive flair for the meretricious and the mediocre—witness the concert offerings of recent seasons—and a corresponding imperviousness to the products of authentic inspiration. But in the blind pursuit of example they sometimes stray, all unwittingly, into the paths of artistic rectitude and profit by the enterprise of a few more exigent or illumined than the rest. There are present signs that Mr. Watts's songs will shortly benefit by reason of this curious principle. John McCormack, Percy Hemus, Mabel Garrison, Eva Gauthier and several others of parallel distinction have for a longer or shorter time appraised a non-investigating public of this American composer. With increase and multiplication of this slowly achieved knowledge, the extent to which Mr. Watts has enriched native composition will somewhat startlingly appear.

Mr. Watts, now a resident of New York, is a native of Cincinnati and obtained his musical training in this country and to a degree in Italy. Aside from an orchestral tone poem, which last year carried off the Morris Loeb prize, his output is confined mainly to songs. Those most affected by recitalists at the moment date from seven to ten years and are thus unrepresentative of the composer's ripest creative mood or technical accomplishment. It is a cynical commentary on the enterprise of singers that, although at least a half dozen of these songs were brought out by the Oliver Ditson Company almost seven years ago, artists, save for a few inconspicuous exceptions, are acquainting themselves with them only now. Yet a number of much finer ones have latterly come from the Ditson and Schirmer presses and others, of exceptional beauty, still remain in MS.

All this by way of prelude to the burden of the ensuing comments, Mr. Watts's recently issued cycle of nine songs, "Vignettes of Italy," on a closely woven series of lyric miniatures by Sara Teasdale.

*VIGNETTES OF ITALY. Song Cycle. Music by Wintter Watts. Poems by Sara Teasdale. (Boston: Oliver Ditson Co.)



Wintter Watts, Gifted Composer

The cycle exemplifies his maturest manner, and by much his most successful essay in point of style, intellectuality of writing and content. A contribution of indubitably permanent value to American song literature, it likewise holds rank among the best and most consistently inspired of contemporary cycles. The cyclical form, as such, is a more or less troublesome matter in its utilitarian aspects. Singers, as a race, take small joy in exploiting a set of songs confirmed in their sequence by poetic and musical considerations. Moreover, there is the menace of a marked disparity of strength in the successive links of the lyrical chain. The more engaging, then, is the surprising level of musical worth maintained throughout this series. Unquestionably two or three songs surpass the remainder too decisively to justify the valuation of uniformity. Yet each of the remaining ones discloses a flight of fancy fine enough to engage interest for its proper sake. And while the sense and subtlety of the individual songs is necessarily somewhat impaired by dissociation from their context, the effect by no means weakens the beauty and eloquence of the excerpt to a prohibitive extent. Both Miss Garrison with the first song and Mr. McCormack with the third have convincingly demonstrated this.

The brief poems of Miss Teasdale are distinguished by a gracious simplicity and an emotional undercurrent no less propulsive and consuming for the delicate reserve of its expression. The poet

is represented in the first of the set as taking leave of a loved one, faring forth to foreign parts, with the prayer only that the latter should think on him "when unexpected beauty burns like sudden sunlight on the sea." The succeeding songs portray the emotions of the voyager confronted with multitudinous beauties of Italy—beauties invoking profound reflections, now abstract, now personal and intimate. Naples, the isle of Capri, Amalfi, the ruins of Pæstum, the hills of Rome, Florence and its tolling bells, Bellagio and Stresa move the soul, one after another, by their present loveliness or the memories of grandeur irretrievably gone. And, at the last, in contemplation of the flooding beauty of the moon-drenched landscape of Stresa, there recurs to the speaker the adjuration of the distant loved one "O, beloved, think on me, when unexpected beauty burns."

The music with which Mr. Watts has invested these lyrics, if not fundamentally original in its melodic substance, must elicit undivided admiration for the certainty with which it apprehends and establishes their essential moods and atmosphere, as well as for its spontaneous flow and authenticity of conception. Its emotional basis is inescapable and pervasive, its effects attained with a remarkable reserve and economy of means. The best pages show forcibly Mr. Watts's mastery of his materials and a quality of concentration bordering at times on severity, but always singularly apt and suggestive.

The texture of the music is as fluent as the structure is solid. There is no recourse to far-fetched methods for the achievement of a proper atmosphere. Yet the songs constitute, in their entirety, a genuine evocation. Mr. Watts avoids the pursuit of the more revolutionary idioms—the rarefied harmonies, hectic transitions and minced phrase structure characteristic of a type of contemporary song writing—as un congenial to his musical personality. His harmonic facture is grounded on bedrock, but not conventional in an outmoded sense. And it is elastic, lending itself readily to what the composer may require of it in the way of contrasting expression.

MAY PETERSON SINGS AGAIN

Soprano Resumes Activities in Concert at Springfield, After Illness

May Peterson, the soprano, resumed her concert activities on Feb. 27 when she appeared in a concert at Springfield, Mass., with Arnold Janser, 'cellist, at the club house for the American Bosch-Magneto Corporation. Owing to a serious operation at the Lenox Hill Hospital, New York, Miss Peterson was unable to fill any engagements from Jan. 1 to her Springfield appearance, necessitating the postponement or cancellation of about twenty-five dates in the South and Middle West, interrupting not only her concert tour of the season, but also her appearances at the Metropolitan Opera House. These she has fortunately been able, through the kindness of Mr. Gatticasazza, to transfer to next season.

In her Springfield concert she made a deep impression and proved that she was completely recovered from her indisposition. She sang the Mozart aria "Voi che sapete," songs by Mallinson, La Forge, Branscombe, Dvorak, some old Scotch songs, and works by Guion and Macfadyen. She had six encores in addition. Francis Moore was her excellent accompanist. Mr. Janser played works by Bargiel, Boltermann, Massenet, Cui and van Goens in finished style, accompanied at the piano by his brother. Miss Peterson is now resuming her concert tour, making appearances in the Middle West, South, and Texas, and returning East in May.

Announce Features of Third Ballad Concert

In the third Frederic Warren Ballad Concert at Aeolian Hall, New York, on the afternoon of March 22. Mr. Warren will himself appear, singing songs by Messenger and Tosti, and with Mme. Olga Warren and Graham McNamee and some Scotch folk-songs arranged by Beethoven. Mme. Olga Warren is to sing songs by MacDowell and Chaminade, Mme. Marjorie Squires a Donizetti aria and songs by Van der Stucken, Raff and Kramer, and Mr. McNamee old classic pieces of Carissimi and Rosa and songs

The first song of the cycle, "Addio," illustrates the intellectual as well as the poetic quality of Mr. Watts's writing. It is simply but firmly knit out of two themes—the first a not over original but cheery diatonic melody of buoyant lilt, the second, more subtly harmonized and intense. The voice part throughout the cycle is idiomatic and, in its declamatory aspects, well molded. The second song "Naples," affords a lively contrast. It is mercurial, flighty, capricious, with engaging surprises in the blithe accompaniment. In "Capri" is met one of the high-water marks of the set. A true inwardness breathes through this song, which possesses harmonically as well as in its earnestness of mood a kinship with Brahms. Less memorable but very engrossing withal the "Night Song at Amalfi" calls for no intimate comment. But the "Ruins of Pæstum" equals, if it does not excel, the "Capri." This *Andante sostenuto*, severe and meditative, calls to mind Hugo Wolf in his noblest vein. Of itself the song would make the cycle memorable. "From a Roman Hill" flows smoothly and pensively in seven-four time over a softly heaving arpeggio and vanishes in a delicately beautiful postlude. The "Ponte Vecchio, Florence" stands close in merit to "Capri" and "Pæstum." It is an imaginative and ingenious development of a carillon figure on the notes A-B-D with syncopated rebounds an octave lower. This seemingly immovable accompanying figure undergoes a forceful change and intensification in the latter half of the song.

"Villa Serbelloni, Bellagio," the eighth song, furnishes a graceful lyric antithesis to the stark simplicity of the bells of Florence. Then comes the reversion to the underlying emotional motive of the whole with the return in the final song "Stresa," of the bright opening theme of the first, counterpointed with a nervous, searching new one. The music grows in ardor culminating in an impassioned climax, a modified reappearance of a portion of the "Addio" and a kind of transfiguration of plangent sweetness. Thus is attained a cogent unity by a means similar to that employed in Schumann's "Frauenliebe" and several other classic song cycles.

by Keel and Densmore. Mr. and Mme. Warren close the program with two Nevin duets. John Warren Erb will be at the piano, while in the Beethoven and Nevin numbers Herbert Dittler, violinist and Anton Asenmacker, 'cellist will assist.

Walter Greene Under Hopper Direction

Walter Greene, formerly under the management of Daniel Mayer, has just announced that he has joined forces with the artists under the direction of Evelyn Hopper. Gretchen Dick will continue as Mr. Greene's personal and press representative.

A. H. HANDLEY

Concert and Artist
Management

PARTIAL LIST OF ARTISTS

Heinrich Gebhard
Antoinette Szumowska
Ruth Stickney
Olive Russell
Rulon Robison
Helen Choate
Adamowski Trio
American String Quartet

160 Boylston Street,
Boston 11, Mass.



GRACE WOOD JESS

of Los Angeles

Sang at the 449th Recital of the
Saturday Club, Sacramento, Cal.

"SWING LOW, SWEET CHARIOT"
by H. T. Burleigh

G. RICORDI & CO.

14 East 43rd Street

NEW YORK

CINCINNATI CONSERVATORY OF MUSIC

Established 1867. MISS BERTHA BAUR, Directress. All Departments of the Conservatory are open throughout the year. Instructs, trains and educates after the best methods. The faculty numbers leading Musicians and Artists of today. The most completely equipped buildings devoted to music in America. Day and resident students may enter at any time. Send for illustrated Catalogue. MASTER VIOLIN CLASS this season under EUGENE YSAYE. MISS BERTHA BAUR, Highland Ave., Oak St. and Burnett Ave., Cincinnati, O.

SAMETINI

Personal Representative
L. FERRARIS

622 So. Michigan Ave.

CHICAGO

National Conservatory Would Broaden Our Culture, Declares Senator Fletcher

WASHINGTON, D. C., March 10.—Referring to the bill introduced by him in the Senate (S. 561) for the establishment of a national conservatory of music, Senator Duncan U. Fletcher, of Florida, has made the following statement of his views on the need for such a government-chartered institution:

"Although I possess no particular talent in that direction, I am not without appreciation of the value and importance of the development of the art of music along broad and liberal lines. As we know it to-day, music is the youngest of the arts. A commentator of note tells us that Bach and Beethoven are the Milton and Shakespeare of music, and the earlier works of Bach are only about 200 years old, and but a portion of the Beethoven sonatas are more than a century old.

"Most people can understand what inspired the sculptor or the painter, but few understand what music means or what it is intended to express. Perhaps it may be accepted that the origin of music is the direct expression of feeling and an appeal to sympathetic feeling in others.

"It is scarcely warranted to consider music, as many practical people do, as inferior to the other arts, on the ground and for the reason, as they look upon it, that it has no obviously useful application.

"All forms of expression appeal to and influence human beings; without attempting to consider the technical or the philosophical, deep and far-reaching characteristics of the art—which only a student or trained expert could do—we may concede that the appeal of music is to the emotions, whether it be classical music or romantic music, but it is an intelligent appeal.

"Perhaps its greatest virtue, whether it be sacred music, social music, choral music, concert music, military music or theatrical music, is its power to lift the mind above sordid cares and worries, its power to give pleasure, stimulus, peace and rest. No instrument has ever been invented that compares in beauty of tone to the cultivated human voice. Just as poetry means 'great thoughts expressed in beautiful language,' music may be defined as 'great feeling expressed in beautiful sounds.'

"There is a crying need for education, especially for advanced pupils, that the language and literature of music may be learned and understood. Love for good music should be taught and cultivated just as is the love for good pictures, good literature and good architecture.

"Music was developed in Europe and its interpretation received greater appreciation there because the high officials fostered it, the state endorsed it, and the church patronized it.

"We should not lag behind any land in matters of education. The country needs a broader rather than a higher culture in music; more lovers of music rather than more musicians; more understanding rather than more technique.

"To meet this need it would appear that the establishment of a national conservatory of music, such as is proposed in my bill, should be favored. The expense to the government will be negligible. It is believed that gifts, endowments and contributions will be received practically sufficient to establish and carry the enterprise. The government, in the bill I have presented, is being called upon to provide for the establishment of a national conservatory, with branches here and there; it does not make any difference where the branches are; some places are mentioned in the bill, but that is not material. The bill may be subject to amendment, of course, but it does seem to me that the government could well afford to give special encouragement to the development of the great art of music."

A. T. M.

Chamber Music Society Provides a Surprise for Easton (Pa.) Audience

EASTON, PA., Feb. 27.—What proved to be one of the finest concerts in the annals of local musical events took place last evening at the Orpheum Theater when the New York Chamber Music Society, Carolyn Beebe, director, appeared in the second concert of the series arranged by the Woman's Club, affiliated with Earle D. Laros. Easton music lovers were rather skeptical about chamber music heretofore, and it was a great treat for them to hear the work of this thoroughly artistic organization in a program that more than pleased every auditor.

E. D. L.

Josef Hofmann Acclaimed in Oklahoma

OKLAHOMA CITY, OKLA., March 2.—Never has an Oklahoma City audience greeted an artist with more enthusiasm than was displayed at the concert given recently by Josef Hofmann at the Overholser Theater. This was one of a series of events presented by Hathaway Harper, and was unquestionably the most successful from every standpoint. The house was packed to the limit and chairs were placed on the stage. Mr. Hofmann gave practically the same program he presented at Carnegie Hall in New York, Feb. 8, and responded liberally with encores.

C. M. C.

McCormack in Schenectady

SCHENECTADY, N. Y., Feb. 25.—John McCormack gave a recital in the Armory, Feb. 25, assisted by Lauri Kennedy, 'cellist, and Edwin Schneider,

pianist. Schenectady has fared well for famous artists in concert this season, and for this of John McCormack's, as for the others, we bow to Ben Franklin, who secured the artists for us. Of the armory we would say—it was packed, of the audience—thrilled, of John McCormack—delightful in a program of the richest, most charming music one could wish to hear. Both Mr. Kennedy and Mr. Schneider gave great pleasure to the audience also.

L. E. T.

Mabel Garrison to Sing in London

Mabel Garrison, soprano, of the Metropolitan, who is now touring the Middle West in concert, will sail for Europe on May 10 and will make her first European appearance at a recital in Queen's Hall, London, on June 10. She is also scheduled for an appearance with the New York Symphony, Walter Damrosch, conductor, in London on June 19.

CHARLESTON, W. VA.—At a recent recital given by the Woman's Club, the program was offered by Mrs. James Imboden, Mrs. W. B. Matthews, Pearl Reddington, Helen Hartinger, Mrs. J. L. Fry, Jr., Catharine Iseman, Lucile Harmon, Mrs. Sidney B. Thomas, J. Wallace Turner, Arthur Harmon, Mrs. John Mason and Mrs. Elsie Fisher Kincheloe.

CHAMBER MUSIC IMPRESSES

Carolyn Beebe's Splendid Ensemble Presents Some Novelties

Carolyn Beebe's New York Chamber Music Society gave its second local concert in Aeolian Hall on the evening of March 2. The offerings were Emanuel Moor's Suite in A Major for double quintet; a Saint-Saëns Caprice for piano, flute, oboe, and clarinet, and the Brahms Piano Quartet in G Minor.

Moor is a unique, naive soul among composers; almost untouched by the influences of the romanticists and modernists, he clings to the classic idiom. His "Double Quintet" is scored for two violins, viola, 'cello, double bass, flute, oboe, clarinet, bassoon and horn. As the composer's contrapuntal and harmonic gifts are limited it would be unkind to dwell on the work longer, except to remark that it was a potent soporific, despite the valiant efforts of the performers.

Nor did Saint-Saëns's caprice on Russian and Danish airs carry any strong appeal. This work was charmingly played. The Brahms work, with Miss Beebe at the piano, was treated rather gruffly by the strings. The audience received every offering rapturously.

A. H.

BORCHILD BRAASTAD

NORWEGIAN SOPRANO
1300 North Dearborn,
Three Arts Club,
Chicago, Ill.



ELLEN DALOSSY

Lyric Soprano

Metropolitan Opera Co.

Personal Address: 528 West 111th St., New York

EMERY

PIANIST
COACH
Appearing in a series of Recitals under the auspices
of the University Extension Society.
(Originator of the "Fifty Minute Musicale")
Philadelphia Studio: 1530 Walnut Street
New York—Saturdays

YON STUDIOS

863 CARNEGIE HALL, NEW YORK
Telephone Circle 951
S. C. YON—Vocal: Piano: Organist-Choir-
master, St. Vincent Ferrer Church, N. Y.
P. A. YON—Organ: Piano: Composition:
Organist-Choirmaster, St. Francis Xavier
Church, N. Y.

RENATO ZANELLI

Leading Baritone
METROPOLITAN OPERA COMPANY
New York City

JEANNE GORDON

CONTRALTO
METROPOLITAN OPERA CO.
Mgr. ARTHUR SPIZZI, 1482 Broadway, New York

ALICE SIEVER

PIANIST
Coach and Accompanist
to Celebrated Artists and Teachers
CONCERTS—RECITALS
Available Season 1919-20
Personal Address: 39 East 29th St., New York
Phone Madison Square 2124

THIS TRADE MARK

IN THE
IRON PLATE
OF A PIANO



Guarantees at least
that the maker
uses the highest
possible grade of
plates that money
can buy.

O. S. KELLY CO.
SPRINGFIELD, OHIO

EARLE TUCKERMAN

BARITONE

Makes good in Buffalo

Feb. 26, 1920



BUFFALO EXPRESS—"He is a singer of artistic attainments and finished style whose interpretations never fail to interest. The voice is one of musical and sympathetic quality which rings out brilliantly in forte passages."

EVENING TIMES—"Voice is beautiful, resonant baritone. . . . 'The Wreck of the Julie Plante,' O'Hara, was given dramatic utterance."

EVENING NEWS—"Good vocal endowments and dignity of style . . . delighted everyone."

BUFFALO COURIER—"Revealed dignity of style and ability for singing sustained phrases. Sonorous beauty of voice. . . . 'The Wreck of the Julie Plante,' by O'Hara, won such applause that he was recalled for an encore."

And he would do the same in your town!

Address: 607 West 137th St., New York



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed



JACK

MARKS

AMERICA'S YOUNG TENOR

Available Season 1919-1920

Management of CHARLES H. MARKS, 1544 Aeolian Hall, New York

CONSTANCE & HENRY GIDEON

Address: Dedham, Mass.
Songs that Cheered the Boys.

On tour in March

BEULAH BEACH

SOPRANO

COSTUME RECITALS—Excerpts from the Operas
CONCERT—ORATORIO—RECITAL
Address: 50 West 67th St., New York

Mme. NANA GENOVESE

Management: Annie Friedberg
Metropolitan Opera House Bldg.
1425 Broadway, New York

AMERICAN-ITALIAN MEZZO-SOPRANO, formerly of Manhattan Opera Company

EDITH THOMPSON

PIANIST: Management: Wendell H. Luce, 492 Boylston St., Boston. Phone Back Bay 3870

OLIVE NEVIN

SOPRANO

"She sings apparently for the sheer joy of it, and it is a joy to hear her."—Milwaukee Sentinel.
Address: Sewickley, Pennsylvania

INSTITUTE OF MUSICAL ART

OF THE CITY OF
NEW YORK

FRANK DAMROSCH, DIRECTOR

120 CLAREMONT AVENUE

LOLA JENKINS

SOPRANO

Hotel Majestic, New York

EDWIN FRANKO GOLDMAN

Columbia University
Concerts

CONDUCTOR, THE GOLDMAN CONCERT BAND
"A Symphony Orchestra in Brass" 500 West 144th Street, New York

Season 1918, 1919
and 1920

HELEN ALLEN HUNT

CONTRALTO SOLOIST AND TEACHER

Studio: 509 Pierce Bldg., Boston, Mass.

THIRD PIANO RECITAL BY MAURICE DUMESNIL

Warm Reception Accorded Artist, Before
an Attentive Audience in
Æolian Hall

Maurice Dumesnil's third piano recital of the season was given in Æolian Hall, Tuesday afternoon, March 2, and attracted a very cordial audience of keyboard devotees. Three supplementary numbers at the conclusion of the program and several encores after earlier groups attested the heartiness with which the pianist was received.

Mr. Dumesnil's best playing was in the latter half of his program, when he showed a measure of warmth that pre-



Maurice Dumesnil, Pianist

viously was lacking. His technical gifts were evident throughout, and he played with marked clarity. His precise, aggressive rhythm was attractive in two numbers by Albeniz, "Cordoba" and "Seguidillas." There was sparkle, also, in his delineation of the Grovlez "Les Anes." One of his most satisfying numbers was "La Colina Sombreada," a tone-picture of Argentina by Alberto Williams, which had fluency and charm.

As an exponent of Chopin, Mr. Dumesnil did not satisfy. He played a group and a subsequent encore number from that composer. His rhythm was inelastic and his tone lacked sensitiveness. His style was wanting in lyricism and romance. The three Beethoven "Pastoral Dances" with which he began his program were heavy-footed. There were also Debussy, Ravel, Balakireff, Bach and Liszt numbers, in which technical skill was offset by a tendency to heaviness and hardness. O. T.

Flonzaleys Appear in Springfield

SPRINGFIELD, MASS., March 1.—The Flonzaley Quartet gave a concert in the Central High School recently, under the auspices of the Tuesday Morning Music Club, offering quartets by Haydn, Beethoven, Smetana and Goossens besides a group of shorter pieces by Percy Grainger, Ostensachen and Glazounoff.

W. E. C.

Namara Aids Brooklyn Apollo Club

The second private concert of the Apollo Club was given to a capacity audience at the Academy of Music. Margaret Namara, of the Chicago Opera Association, was soloist, who gave several charming numbers. Dr. John Hyatt Brewer, the club's conductor, opened his

**YVONNE de
TRÉVILLE**
Coloratura Soprano

New York Recital Aeolian Hall
Saturday Evening April 10th
216 W. 56th Street, N. Y. City.

program with a fascinating old English song. The most ambitious number was Dudley Buck's "The Nun of Nidaros," with incidental tenor solo by S. Clark Morrell. Ralph Kinder's "The Joy of the Hills," dedicated to Dr. Brewer and the Apollo Club, was a favorite number. Incidental solos were well sung by George W. Dietz and Lewis D. Zeidler. Weltzin B. Blix made an unusually favorable impression in several solo numbers. Alfred Robert Boyce accompanied the club very creditably. A. T. S.

TITTA RUFFO THRILLS HEARERS AT COMMODORE

Noted Baritone Appears With Van Gordon, Rubinstein and Leta May
at Hotel Musicale

Again Titta Ruffo proved, this time at the Commodore Musicale on Friday, Feb. 27, that he possesses the ability invariably to capture his hearers, even in a setting devoid of scenic background, without orchestral aid, and in the rôle of concert singer at that, one to which his voice is ill fitted.

In Paladilhe's aria, "Patrie," which was vociferously encored, the great baritone's voice was, it is true, more at home. The lack of finesse in the handling of its magnificent tones became obvious in the shorter numbers, "Novembre" by Tremisot, and Brogi's "Visione" and "Grillo." These left no impression of delicacy or subtlety in their handling, but the individual, human and indescribably thrilling quality of Mr. Ruffo's voice gave them a sympathetic appeal that could not be questioned. He was twice encored.

Arthur Rubinstein stunned rather than charmed by his breakneck playing of "The Chorus of the Dervishes," Beethoven-Saint-Saëns; the Chopin F Sharp Nocturne, and the Polonaise, Op. 53, as well as the Etude which he gave as encore. In the Nocturne, he showed his beautiful *pianissimo* to so great advantage that one regretted more than ever this artist's sacrifice of so many qualities to a mere rapidity of tempo. Scriabine's "Nocturne for the Left Hand" was admirably executed. His playing roused much enthusiasm.

Cyrena Van Gordon, mezzo of the Chicago Opera, was delayed, so we afterwards heard, by the necessity of coming directly from the second act of "Aphrodite" at the Lexington; and this haste no doubt accounted for the obvious vibrato in her singing of "O, Mio Fernando." Her shorter group of four songs was sung more evenly, sympathetically and with much mellow beauty of tone.

Leta May, a young coloratura debutante, substituted for Idelle Patterson, scheduled to appear. Miss May's voice, though not produced with much skill in purely lyric singing, has a remarkable range and a sweet, pure tonal quality. She essayed "Una voce poco fa" and did very well with it, much better than in the shorter, lyric numbers. She also was enthusiastically applauded. C. P.

Record Brooklyn Audience Hears Caruso in "Juive"

The record Brooklyn opera audience for the season gathered on Saturday evening, Feb. 24, to hear "La Juive" with Caruso and Ponselle in the cast. Stands completely filled available space, and enthusiasm was great. Evelyn Scotney did some fine singing, as did Rothier, and the principals were recalled time and again for the excellence of their work. Perhaps never has Caruso so lived his part, so imbued it with atmosphere, even in his vocalization. A. T. S.

Levitcki To Be Heard on Pacific Coast Next Season

Contracts have been signed whereby Mischa Levitcki will go to the Pacific Coast for the first time in March, 1921. His tour will be under the joint manage-

ment of Selby C. Oppenheimer of San Francisco and L. E. Behymer of Los Angeles and in addition to orchestral appearances in both cities he will also be heard in recital, as well as in the other principal cities in the Oppenheimer-Behymer territory. Already dates are coming in so fast for this gifted pianist, according to his manager, Daniel Mayer, that it looks as though within a few weeks his time will be fully booked.

WHITE ENJOYS SPIN IN PLANE

Violinist, Formerly U. S. Aviator, Gives Day to Flying in South

Roderick White, the violinist, who was in active service in the American Flying Corps during the war and who is now making a concert tour in the South and Southwest, had a day or two of "off duty" a week ago in Alabama and visited some of his former comrades in the service. He wrote interestingly on the subject to a friend of his in New York. The following is quoted from his letter:

"In Montgomery I climbed into some flying togs again and after a rather sloppy first hour, regained my ability enough to get a lot of sport out of it. The next day an old pal of mine flew in to Wright Field and we went back over the old familiar panorama to Taylor Field for mess. It was just like old times to climb to 2,000 feet and head out into the mist across the city. As before the hangars soon appeared through it shining like a set of teeth. Only a few of the old crowd were left—one officer and a handful of enlisted men. After mess, I spent the afternoon flying and they tried to get a De Havilland Liberty motor

going for me, as I never have ridden in one, but she balked. Later we flew back to Wright and 'parked the "Jennie" (JN4D Curtiss) while the 'shades of night were falling' and hurried to the concert in time to play. The next morning before train time we were out at eight o'clock for a little early morning jazz before my host headed away through the haze for Taylor Field and duty. So I made the train with a certificate of flying ability renewed like a note or chauffeur's license."

Bangor Violinist Weds Aviator

BANGOR, ME., March 1.—A wedding of special interest to Bangorians took place in Baltimore, Md., on Feb. 10, when Mary Chase Weston, violinist of this city, became the bride of Gordon Noyes of Baltimore. The bride has been for many years prominent in Bangor musical circles where she is known as a teacher and violinist of ability. With her sister, Isabel, Mrs. Noyes went to France last year in the entertainment bureau of the Y. M. C. A., where for some months they worked in hospitals, canteens and army camps, playing for the soldiers. Mr. Noyes was an aviator in the First Army and has a citation for bravery in action in the Argonne offensive. J. L. B.

Detroit Symphony Heard in Kalamazoo


KALAMAZOO, MICH., March 4.—The Detroit Symphony, Ossip Gabrilowitsch, conductor, was heard here recently in concert, giving an interesting program. Mr. Gabrilowitsch appeared as soloist, offering Mozart's D Minor Concerto. For this number he turned over the bâton to Victor Kolar. C. V. B.

Stieff

FOR those whose requirements demand perfection and whose tastes demand excellence

THE Stieff

is the ultimate expression of musical worth.



Catalogue furnished on request

CHAS. M. STIEFF
Inc.
400 N. Howard St.
Baltimore, Maryland
Established 1842

Now Booking Season 1920-21

FLONZALEY QUARTET

Management: LOUDON CHARLTON, Carnegie Hall, New York

THE FLONZALEYS MAKE VICTOR RED SEAL RECORDS

NEW MUSIC VOCAL AND INSTRUMENTAL

"TO ONE AWAY," "Joy." By Alexander Rihm. (New York: Huntzinger & Dillworth.)

Alexander Rihm has here written two songs, both to poems by Sara Teasdale, which are the very antithesis of the anemic in their melodies and harmonic filling-out. "To One Away" is a notable example of the right treatment of a text, beginning with its murmurous *pianissimo* introduction, and thence working up in melody and background through uninterrupted stretto of effect to the broad, intense climax.

"Joy," in an even more direct style, has breadth of line, powerful melodic sweep, and the feeling for a climaxing vocal culmination. There can be little question of these songs making an appeal, if the singers rise to their possibilities. Both songs are published for high and low voice.

* * *

"STARS," "I Plucked Your Flower, O World," "Hear the Right, O Lord." By Michael Posner. (New York: Contemporary Music Publishers.)

These three songs by Michael Posner reflect, in part, that more general interest in compositions by Americans which is calling attention to new names in increasing measure. "Stars" is a light, purely melodic song invention, for soprano or tenor, the quiet, expressive setting of the Longfellow poem demands. In "I Plucked Your Flower, O World," also for high voice, there is no attempt to establish the Oriental atmosphere of Tagore's text with a superabundance of tonal means; the keynote of the song is restrained simplicity, its melodic line pure and direct. "Hear the Right, O Lord," is a dramatic and ringing song-interpretation of the Seventeenth Psalm, one written with greater freedom and less adherence to pattern than the sacred song as a rule shows. It is published for high and for low voice.

* * *

"OCCHIETTI AMATI." (Dear Eyes, Love-Lighted.) By Andrea Falconieri. Transcribed by Pedro Florida. (Boston: Oliver Ditson Co.)

In this admirable and editorially detailed presentation of an early seventeenth-century Italian *villanella*, Mr. Florida gives us a song that is well adapted to modern concert use. Though it has not the marked melancholy cast of Pergolesi's "Tre giorni," it has much of that song's exquisite qualities of elegance, simplicity and vocal charm, and proves that the field of old Italian lyric music before the advent of Alessandro Scarlatti includes jewels worth resetting for present-day use. The song is for medium voice.

* * *

"MY GOSTLY FADER," "As Ever I Saw." "The Bailey Beareth the Bell Away." By Peter Warlock. (London: Winthrop Rogers, Ltd.)

Peter Warlock in truth does honor to his name, for he shows himself a very wizard in these individual and attractive songs, which he has written to quaintly poetic texts of earlier days. "My Gostly Fader" is so happily Chaucerian in its English that, unless informed, we should not suspect it of being an early fifteenth

century rondel by Charles d'Orleans, beloved of Debussy. Yet it is, and very sweetly and yet robustly set in an intimately declamatory manner, and in an alternation of 4/4, 3/4 and 2/4 time.

In "The Bailey Beareth the Bell Away," a graceful *Andantino* melody, quaintly old-style in accompaniment, is wedded to an early English song of a maiden longing for love, which proves that the poets of the Middle Ages could equal us in delicacy as well as exceed us in coarseness of thought. "As Ever I Saw" demonstrates musicianly mastery of the genuine Old English ballad type of song, in connection with a text which insists on such stylization. All three of the songs are very singable, their charm is fresh and directly appealing, and they should command appreciation.

* * *

"I'M SO GLAD TROUBLE DON'T LAST ALWAYS," "Done Paid My Vow to the Lord." By R. Nathaniel Dett. (Cincinnati—New York—London: John Church Co.)

These two lovely spirituals, from the private collection of Mr. Dett and G. Lake Imes respectively, have been set with the feeling for rich choral effect, and the individuality of the spirituals themselves, for three-part chorus of women's voices, by the well-known director of music of the Hampton School. The more dramatic "Done Paid My Vow to the Lord" has a fine solo for low voice, while the shorter "I'm So Glad Trouble Don't Last Always" is choral throughout. The accompaniments show the transcriber's musicianship: they are sonorous, they support the movement of the voices most adequately; yet are never obtrusive.

* * *

"CAPRICE CHINOIS," "First Bagatelle." By Cyril Scott. (London: Elkin & Co., Ltd. New York: G. Ricordi & Co.)

Cyril Scott's delightful excursion into the Mongol of the piano keyboard, his "Caprice Chinois," is dedicated to Mark Hambourg, which fact will not prevent many another pianist from enjoying it, since its technical difficulties are by no means insuperable. He does not exploit the quasi-cacophony of a fixed exotic *milieu* with huddled note-clusters, and secure brilliancy of photographic description by the elaborated interweaving of conflicting tonal masses. Instead he writes a fluttering *Allegro leggiero* movement, with the effect of happy, carefree head-tone chatter, moving over to a seven-measure passage, tranquil, and in improvisational style, suggesting a lyric interlude on the Chinese flute. This, in turn, is interrupted by a few rapid measures of the initial alternating chord passages in both hands, then revert briefly to the first tempo, to yield again to a most expressive song section, and close as it began. It is a musical *Chinoiserie* of really exquisite charm and delicacy.

There is no reason why the greatest of English impressionists should not have his "First Bagatelle," as well as others. Written in eight-eight, five-eight and six-eight time, it is a sturdy, yet suave, colorful *Allegretto*, with exceptionally graceful rhythmic inflections, due to its shifting simple and compound time-beats, and not too hard to play.

"MENUET DE LA PRINCESSE." By Jean Antiga. "Polka Lent." By Clayton Johns. "Summer Time." By Homer Grunn. "Etude." By Anton Arensky. (Boston: Oliver Ditson Co.)

Of these four piano numbers the first two are playable teaching pieces. The "Menuet," by Jean Antiga, conceived in the ancient style, gives opportunities for smooth finger-work; the "Polka Lent," of Clayton Johns, melodious and nicely phrased; it is a good study for rhythm and accent. Homer Grunn's "Summer Time" is of about the third grade in difficulty, an effective example of the right-hand piano melody developed above a chord accompaniment on the after-beats. Arensky's beautiful Etude in F sharp major, with its expressive themes and fluent passages for both hands, is one of the best included in his Op. 36, and makes a fine concert number. The present edition has been revised by Karl Benker.

* * *

"THE LITTLE CHARMER," "A Cradle Song," "The Little Elfins," "My Birthday," "The Tented Field." By Albert Locke Norris. (Boston: Oliver Ditson Co.)

These five little teaching pieces for piano are all for beginners in grades one and two, and are all that they should be, nicely exploiting various technical and interpretative desiderata: "The Little Charmer," melody playing; "A Cradle Song," quiet hand position; "The Little Elfins," right hand staccato; "My Birthday," easy scale work, and "The Tented Field," repeated notes and the keyboard bugle call.

* * *

"GOD MADE A HEART OF GOLD," "Just for To-day." By John H. Densmore. (Boston: Boston Music Co.)

"God Made a Heart of Gold" is a lovely bit of melody, two pages long, which might well become as popular as Oley Speaks' well-known song written to a poem similar in character to that of Mr. Service. It is for medium voice. "Just for To-day" is also a two-page melodic thought, charmingly expressed, as Mr. Densmore knows how to do. Like its companion it is published for the medium range.

* * *

"BIRD VOICES OF SPRING," "The Gallows Tree," "The Frozen Heart," "At Dawn." By Ethel Leginska. (New York: G. Schirmer.)

It is more or less of a tradition for concert pianists to write songs. They did so even before the time of Liszt and Rubinstein. Ethel Leginska believes the tradition a good one, as these songs of hers evince. They are, in fact, attractive, even more. Nina Morgana sings the lilting "Bird Voices," and Arthur Middleton the decidedly effective "Gallows Tree." "The Frozen Heart" is a lovely lyric bit, two pages long, a charming setting of a B'erbaum poem which Frederick H. Martens has translated. "At Dawn," Arthur Symons's poem, in five-four time, shows originality and musical instinct in the treatment of word-values.

* * *

"HER COMING." By Fred Maurer. (New York: G. Schirmer.)

Mr. Maurer gives "Her Coming" the additional title of "A Joyful Song," and with right. For high voice, it is an *Andante* melody of considerable breadth, of flowing freedom and with a sonorous accompaniment to set off its expressive melodic phrases. It works up to a real climax.

* * *

"O PARADISE." By F. Flaxington Harker. (New York: G. Schirmer.)

A melodious sacred duet for soprano and tenor has been arranged from Mr. Harker's anthem, "O Paradise," by J. Lamont Galbraith, thus adding a good service number to the none too large list of duets for church use. F. H. M.

* * *

"EN VALSANT, OP. 59, NO. 4." "Les Réverences (Menuetto)," Menuetto Vecchio, Op. 76, No. 6. By Ign. Friedman. (Copenhagen: Wilhelm Hansen. Boston: Boston Music Co.)

The year of the Great War the present writer had the pleasure of receiving a package of music containing some of the finest of Ign. Friedman's piano compositions and songs. So interested was he in this music that after a study of it he wrote a special article on it in this

journal calling the attention of pianists to its great worth. The Polish pianist, who is to make his first American tour next season, is undoubtedly one of the best piano composers in Europe to-day.

The pieces which have now come to hand are not among his most important utterances. Yet they are replete with charm, with a finished workmanship and an admirable exhibition of musical taste. The "En Valsant," like many modern waltz movements, enjoys getting out of its tonality and back to it in delightful and subtle ways. The parts move beautifully throughout. And the ending is exquisite.

The other two pieces are both of them minuets in old style, "Les Réverences" is one in A Flat Major, Mozartean in grace and charming every bit of it. The coda, *sospirando*, will win it immediate acclaim, when it is heard. "Les Réverences" is one of a set of six pieces called "Masques." Mozartean also is the "Menuetto Vecchio," this one in A Major, and as characteristic in its way as is "Les Réverences" of the period, whose musical style it mirrors. All three Friedman pieces are only of medium difficulty.

* * *

SENSOMMARNÄTTER. FIVE PIANO PIECES. Books I and II. By Wilhelm Stenhammar. (Copenhagen: Wilhelm Hansen. Boston: Boston Music Co.)

As pianist and conductor Wilhelm Stenhammar is known in Europe and also as one of the best of Sweden's living composers. We know him here through his songs, which have been sung by Greta Torpadie, Julia Claussen, Anna Case, Penelope Davies and others who interest themselves in Scandinavian music. His piano music has remained unfamiliar to the present reviewer until the recent arrival of his set of five pieces, "Sensommarnätter." They are issued in two books, Book I containing three pieces, Book II two pieces.

Though we have never noted a resemblance to Brahms in Stenhammar's songs we find it in his piano music. In fact, apart from the music, he follows the Brahms plan of not giving his pieces programmatic titles. The set of pieces is called "Sensommarnätter," which means "Late-Summer Nights," and is a remarkably fine piece of work. The five pieces are varied, some of them slow movements, some fast, all of them splendid piano music written for the instrument by a composer who is, indeed, intimately associated with it and knows its limitations and possibilities. We like best No. 2, *Poco presto*, C Minor, in which Mr. Stenhammar has written a sort of broad and rhythmic will o' the wisp affair that cannot fail to prove attractive in recital. All five pieces are eminently worth while and deserve to be introduced in the near future to American audiences. They are concert pieces in every case and not easy to play.

* * *

DRÖMBILDER (Reveries.) By Torsten Petre. Op. 41. (Copenhagen: Wilhelm Hansen. Boston: Boston Music Co.)

Every country has its conventional composers and one of Denmark's seems to be Torsten Petre, who has written this album of "Drömbilder." They are eight pieces that may have a place as teaching pieces, but even then they are not unusual in any way. In America we mark such music "teaching pieces," so that the examiner will know that that is what they are intended to be. But this album bears no indication that the composer intended them for educational purposes.

Mr. Petre's first piece is "Sur Mer," which when analyzed is an unoriginal melody, harmonized ultra-conventionally. Instead of a *Grave* in 3/4 time it might be rewritten advantageously as a bolero, by quickening the pace to *Allegro*, and rewriting it in another key, so that the melody could come out brighter. "Plainte," the third piece in the album, is unique in that Mr. Petre borrows from Edvard Grieg five measures from the Norwegian master's piano piece, "Ero-tik." They are to be found in "Plainte" as the last five measures of the last line on Page 9. And in "Questions et Responses" he goes to Chopin and takes the first measure and a half of the last line of page 15 from Chopin's Nocturne in G Minor. "La Rayonnette" sounds like a poor piece by Wilhelm Aletter and "La Demoiselle" like a very weak bit of Carl Bohm. These Torsten Petre pieces almost establish a record for unoriginality!

A. W. K.

→ This space is reserved each week to advertise singers who sing our publications ←

BEATRICE MACCUE

CONTRALTO

Sang at Her Recital at

AEOLIAN HALL, New York, on March 9th,

"A ROSE, A KISS AND YOU"

by GERALD ARTHUR

"DEEP RIVER"

by H. T. BURLEIGH

G. RICORDI & CO., Inc., 14 E. 43rd St., New York



HEINRICH MEYER

Basso Cantante
Oratorio and Concert
"The Bel Canto Singer"

Management:
FLECK BROTHERS
Metropolitan Opera
House Building
NEW YORK CITY

Yonkers Community Band Gives First Public Concert

YONKERS, N. Y., Feb. 28.—An enthusiastic audience of good size was present at the Warburton Theater last Sunday afternoon to hear the initial concert by a new organization, the Yonkers Community Band. The band consists of about thirty-five union men who have been rehearsing under the direction of Victor L. Rebman for several months. Dr. Rebman, who is a teacher of music in the Yonkers High School and also leader of the high school orchestra, deserves great credit for his initiative in starting this movement for a community band. At the beginning the band received the support of the Mayor's committee on community service and, when this committee was disbanded, the men decided to take things into their own hands and hazard a concert. For a first public performance, the work of the band was very creditable and it is hoped that financial support will enable it to continue the good work, and broaden its activities. The soloists were Jan Williams, clarinetist, and William Styles, cornetist, both of whom gave creditable performances. R. W. W.

Seventh Chamber Music Concert in People's Institute Series

The seventh concert of chamber music given by the Music League of the People's Institute took place at Washington Irving High School Sunday evening, Feb. 29. The artists were: Sam Franko, first violin; Sergei Kotlarsky, second violin; Rebecca Clarke, viola; Paul Morgan, cello, and Max Kotlarsky at the piano. Beethoven's "Kreutzer" Sonata was the opening number, which Messrs. Kotlarsky, played with understanding and expression. A Duo in D for two violins, by Leclair, was the offering of Sam Franko and Mr. Kotlarsky. The program closed with Schubert's Quartet in A Minor, which was admirably played. The audience, although not large, was appreciative. L. S.

At the Frederic Warren Ballad Concert at Æolian Hall, New York, on Monday, Feb. 23, the accompanist for Cornelius Van Vliet was Meta Schumann, favorably known in New York as soprano, composer and pianist.

MME. WINETZKAJA CHARMS IN RECITAL

Russian Airs Admirably Sung At Concert by Opera Mezzo-Soprano

Program and audience were more than half Russian at Carnegie Hall, Tuesday evening, March 2, when Maria Winetzka, mezzo-soprano, who has sung with the Boston and Bracale opera forces, appeared in recital. Mme. Winetzka quickly established herself as a singer of voice, charm and art. Her production was free and her scale even. Her treatment of phrase was graceful and her tone responsive to the emotional demands made upon it. Save for one of two notes at the extremes of her compass, her voice was of musical quality throughout.

The singer's program was rather oddly arranged and some numbers suffered from disadvantageous juxtaposition. Instead of using classic airs at the beginning, according to the traditions of program making, she began with a group of Ukrainian folk-songs and reverted to Legrenzi and Beethoven in her middle group. Here, however, the examples of the classic period were bracketed with the Alvarez "Cantares," a Spanish Bolero and a folk-song. There was a later group of Russian songs, two numbers in English and one in Hebrew.

The operatic powers of the singer were tested with "Ah! Mon Fils," from "Le Prophète." She met the test admirably, voicing the air with rich tone and much dramatic emphasis. Her best singing, however, was in the Russian airs, in which her emotional powers had their fullest scope. Particularly effective was Rachmaninoff's "Tis Time, Appear, Prophet!" Glinka's "The Lark," always lovely, was beautifully sung. Moussorgsky's "The Buck" was another telling number. Seldom has the Russian language seemed more musical than on this occasion, as its accents purred from this charming woman's lips.

The songs in English were Elgar's

"The Swimmer," vividly sung, but of faulty articulation, and the late Reginald de Koven's "Norman Cradle Song," which was repeated. Rhea Silberta's "Yohrzeit" has seldom been sung as effectively as it was by Mme. Winetzka. Miss Silberta was the accompanist. O. T.

Irene Pavloska Fills Important Operatic Rôles



Irene Pavloska, American Mezzo-Soprano

One of the most versatile members of the Chicago Opera Association is Irene Pavloska, the young American mezzo-soprano who, since becoming a member of the organization, has rapidly forged ahead. Her familiar interpretations of Suzuki in "Butterfly," Musetta in "Bohème," Stephano in Gounod's "Romeo and Juliet," and more recently, Mrs. Page in Verdi's "Falstaff" and Olga in Giordano's "Fedora," have won the praise not only of the Chicago but also the New York critics and public. Miss Pavloska assumed the rôle of Rhodis in the first American performance of Erlanger's "Aphrodite" when it was given recently at the Lexington Opera House with Mary Garden in the name part.

At the conclusion of the present season of the Chicago Opera Association, Miss Pavloska will fill several important concert engagements and will then go to St. Louis, where she will sing in light opera for eight weeks, being heard in "Mignon," "The Mikado" and "The Waltz Dream."

Votichenko Impresses Hearers in New York and Washington

Among important successes of Sasha Votichenko, exponent of the tympanon this season were appearances in Washington, D. C., where he was heard in the homes of Mrs. Marshall Field and Col. and Mrs. Robert M. Thompson and in his own recital at Æolian Hall, New York Feb. 14. As a result of these concert intimes, Mr. Votichenko gave another delightful concert of old and modern Russian music in the new Willard, Washington, on March 1, assisted again by the Russian Cathedral Quartet. Plans are now being made for another New York recital at Æolian Hall, the date to be announced later.

Paul Moreno Plans Extended Tour of Europe

Paul Moreno, the tenor, is planning a rather extended European trip beginning the latter part of May or early in June. He will visit London, Paris, Vienna, Budapest, and probably return by way of Milan, Rome and Naples. Mr. Moreno has sung in all of these cities and will probably be heard in concert or recital in several of them during the trip. He will return to the United States in the fall to fill concert engagements.

RALPH LEOPOLD WARMLY PRAISED

Charm Characterizes Pianist's Playing at Recital in Æolian Hall

Ralph Leopold, who earlier in the season established his right to a place among the foremost of the younger pianists before the public, further emphasized the previous judgment on Monday afternoon, March 1, when he gave a second recital at Æolian Hall. Mr. Leopold is a singularly satisfying artist. An exceptional quality of musical charm pervades his playing, heightened by a rare grace of imagination and a controlling intelligence. Beauty of tone and skill in the application of extensive and delicately achieved nuance lend a poetic distinction to his performances. He is sensitive at once to tonal architecture and the more subtle essentials of style and played with an equal persuasiveness works as mutually dissimilar as the Mendelssohn E Minor Prelude and Gigue, Brahms' Intermezzo, Op. 118, and Rhapsody, Op. 119, a Sonata in B Flat by Ludwig Schytte, one of Liszt's "Petrarch Sonnets," the Ravel Sonata and pieces by Debussy, Grainger and the Belgian Jongen. Mr. Leopold's technical equipment is entirely adequate to the demands of any of these and all of them were presented with notable devotion and sincerity.

It is a pity that the pianist's beautifully molded talents should have been expended even so long as they were on music as superficial as Schytte's Sonata. Most of it suggests evaporated Grieg or denatured MacDowell and the calibre of the whole is of salon measurement. Mr. Leopold performed it with a kind of pious zeal. But the pieces of Brahms, which preceded, afforded much more satisfaction, done as they were with full sense of the contrasting ethereal delicacy and brusque, hearty strength. No less admirably managed was the divergence of mood and spirit of the warmly expressive Sonnet of Liszt and the glassy sonorities of the Sonata of Ravel.

A charm beyond the ordinary characterized the entire recital, to which fact the enthusiasm of the audience decidedly testified. H. F. P.

PITTSBURGH FETES CARUSO

Tenor Concert Is Made Gala Event— Morgana and Breeskin Aid

PITTSBURGH, PA., Feb. 29.—Enrico the Marvelous came to Pittsburgh on Saturday night and sang to 6000 persons and \$18,000—and he was worth every cent of it. It was a holiday for Pittsburgh and its environs; the Carusoites came by train loads and automobiles. All the expatriates from King Victor Emmanuel's land were on hand. A festa of mammoth proportions was that night, and when the redoubtable Enrico appeared on the stage you would have thought it was the celebration of the Armistice. Applause is a mild word and of little significance when it is associated with Enrico the Magnificent.

In the Caruso entourage were Nina Morgana, coloratura, and Elias Breeskin, violinist. Miss Morgana made a most favorable impression with her audience. She was compelled to give three encores after several numbers. The house also enjoyed the violin offerings of Elias Breeskin. Salvatore Fucito accompanied both singers in a faithful manner. H. B. G.

Gunster Soloist in Lancaster, Pa.

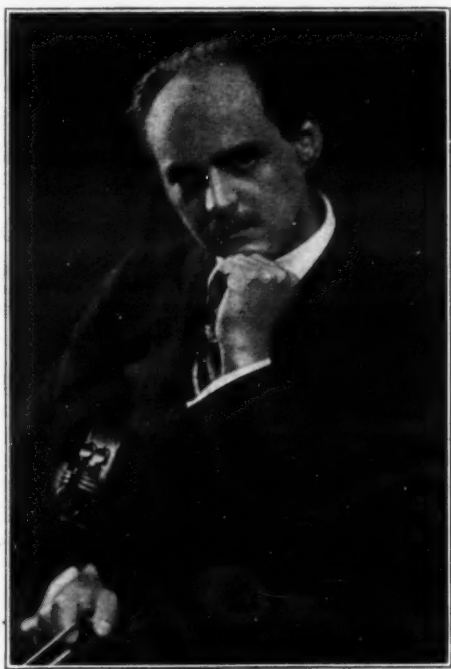
LANCASTER, PA., March 1.—Frederick Gunster, tenor, was soloist at the first concert of the Municipal Orchestra, on Feb. 26, under the direction of John J. Brubaker, offering three groups of songs. He was enthusiastically applauded and was compelled to add several encores. I. C. B.

RICHARD CZERWONKY

DISTINGUISHED
VIOLIN VIRTUOSO

writes about

THE
Baldwin
PIANO



"I am delighted with my Baldwin Grand, and I grow more attached to its musical qualities and responsive action every time I use it.

"During my various tours throughout the United States and abroad, I have had occasion to use nearly all makes of pianos, and my selection of a Baldwin was based solely on the comparative musical qualities of the best known instruments."

RICHARD CZERWONKY.

The Baldwin Piano Company

CINCINNATI 142 W. Fourth Street	CHICAGO 323 S. Wabash Ave.	NEW YORK 665 Fifth Ave.	ST. LOUIS 1111 Olive St.
INDIANAPOLIS 18 N. Penn'a St.	LOUISVILLE 521 S. Fourth Ave.	DALLAS 1911 Elm Street	DENVER 1636 California St.
SAN FRANCISCO, 310 Sutter Street.			

THILO BECKER

Pianist

AND

OTIE CHEW

Violinist

Will Give Three Recitals in

LOS ANGELES

Trinity Auditorium:—Jan. 14; Feb. 11; March 20.

PER NIELSEN

BARITONE

Director
Westminster College of Music
New Wilmington, Pa.
Available for Concerts and
Recitals

STRAVINSKY RESTORES VITALITY TO PARIS OPERA

"Nightingale" Proves Brilliant Success—
Widor and Bonnet To Give a
Unique Bach Series

PARIS, Feb. 12.—The Opera, following its recent crisis, has recovered with a certain brilliance, thanks to the production of Stravinsky's ballet, "Le Chant du Rossignol" which has had an unqualified success. Whether the choreographic version of Hans Andersen's delicate Chinese story equals the same composer's operatic version, is another matter. However, under the direction of Leonid Miassine with Mme. Karsavina in the principal female rôle, not to mention the daring stage-settings by Henri Matisse, the ballet is one of the most remarkable ever given here.

There have not been any other important premières or revivals in Paris but the Théâtre des Arts at Rouen has given remarkable revivals of Berlioz's "La Prise de Troie" and "Les Troyens à Carthage," with overwhelming success. Mlle. Soini achieved a *tour de force* in learning the rôle of Anna in three days. Others in the casts were Mmes. Duvernay and Comes, Mes. Cochers and Joel Fabre.

In the concert halls, much of interest has been heard. At the Société National de Musique, Blanche Selva, pianist, with the Czech Quartet, offered a remarkable work by a new Bohemian composer, Stepan. The work while somewhat overlong, is remarkable in many ways and shows great promise. Mlle. Selva also offered a group of Etudes by Max d'Ollone and a Spanish fantasia, "Sous les Lauriers Roses" by de Séverac. Two interesting numbers for orchestra entitled Lyric Scenes, "Abandon" and "Bucoliaste," by Alfred Kullmann, were featured by Chevillard, also "La Source Lointaine," a group of short Persian scenes by Mme. de Polignac, admirably interpreted by Marie Buisson. Gabriel Pierné recently played Charles Koechlin's "Rhapsodie sur des Chansons Françaises" which is a charming work interestingly scored and composed with great delicacy. Rhené-Bâton presented Sylvio Lazari's "Effet de Nuit" undoubtedly one of the most important symphonic poems written in the past decade.

The society, Pour la Musique, offered an entire program of Stravinsky. The most interesting of the new works of this composer was the suite, "L'Histoire du Soldat," admirably interpreted, especially fine vocal work being done by Alexandre Koubitzky.

The Théâtre des Champs-Élysées is preparing a revival of Nougues's "Quo Vadis" in which Mattia Battistini will take the part of Petronius. Charles Friant who made such an excellent impression in "Tarass Boulba," has been engaged by the Comique and will make his first appearance in "Werther." Mons. Hanseaux, a young tenor said to possess a remarkable voice has also been engaged by this same house.

At the Conservatoire, Charles Widor and Joseph Bonnet will begin a series of ten recitals at which they propose to give the entire published organ-repertoire of Bach.

The chamber music organization known as La Trompette, which was organized about forty years ago and for which Saint-Saëns composed the trumpet septet, is about to be revived under the auspices of Mons. Widor. The society was discontinued after the death of Emil Lemoine, one of its staunch supporters, under whose guidance it grew from a small group of amateurs into an important feature of the Parisian musical world. ROBERT BRUSSEL.

Open Lenten Series at Nutley, N. J.

NUTLEY, N. J., March 1.—The first of a series of *matinée musicales* during Lent at the Field Club was given on Saturday afternoon last under the direction of Caryl Bensel. A splendid program

was heard, the applause pointing to great interest in the events which Mme. Bensel has arranged. Walter Green, baritone, scored in a Diaz aria, and songs by Gluck, de la Hala, Massenet, Gantvoort, Penn, Forsyth and Busch, being in excellent voice and singing with fine art. For Lucile Collette, violinist, there were a Vieuxtemps Polonaise and works by Tchaikovsky, Brahms-Hochstein, Kreisler, Chopin and Sarasate, which she played in admirable manner. Anna Welch, harpist, revealed fine gifts in pieces by Pierné, Zabel and Hasselmans. Anne Tindale played the accompaniments artistically for Mr. Greene and Miss Collette.

MEMPHIS TEACHERS UNITE

New Association Will Work for Standardization and School Music

MEMPHIS, TENN., Feb. 25.—The Memphis Piano Teachers' Association called a meeting last Monday night, of all the music teachers of the city, for the purpose of discussing the organization of a Memphis Music Teachers' Association. The organization was completed at this meeting and a second meeting was called for Monday, March 8, at the same place.

The officers of the Piano Teachers' Association were unanimously elected for the new association to complete the year. They are: Mrs. Jason Walker, president; Paul Stalls, vice-president; Margaret Gause, secretary, and Sallie Leake, treasurer. The standardization of teaching and higher development of musical work in the public schools will be the immediate work of the new organization.

Last night at the Lyric Theater, the Cortese Brothers presented Albert Spalding, violinist, and Rudolph Ganz, pianist, in joint recital. The big number on the program was the Beethoven "Kreutzer" Sonata. The audience was a representative one, and the artists were given a splendid reception.

A change has been necessitated in the series of Artist Piano Recitals presented by the Memphis Musical Bureau. Mr. Gabrilowitsch, who was to appear here March 20, finds it impossible to fill this date. Mrs. Jason Walker, manager of the bureau, has secured Percy Grainger to give this recital. S. B. W.

Ashley Ropps's Activities

Ashley Ropps, the New York baritone and teacher, who resumed his professional work at the beginning of the present season after a temporary absence of two years, has quickly re-established himself and already has a waiting list of pupils. He has also had to refuse a number of engagements for concerts owing to previous bookings. His recent engagements have included appearances at Plainfield, N. H., on Jan. 25, Brooklyn, Feb. 1, Jersey City, Feb. 15. On Feb. 22 he appeared at the Hotel Great Northern, New York, for the second time this season as soloist with the Max Barr Trio. There he repeated his previous success being encored and obliged to repeat one of the songs on his list. On Feb. 29 he filled his fourth engagement this season as special soloist with the choir of the Church of the Nativity, Brooklyn, singing the baritone rôle in Maunder's "Olivet to Calvary" under the direction of Timothy H. Knight, organist and choirmaster of the church.

Gathering at Isaacson Home Discusses Musical Development

At the new home of Charles D. Isaacson, a group of artists and friends gathered for an informal chat, and to listen to some new ideas for musical development. Among those who attended were Mr. and Mrs. Edwin Franko Goldman, Mario Gennaro Curci, Pier Adolfo Tirindelli, Victor Golibart, Mrs. Hambur, Nasya Busari, Rhea Silberta, Florence Macbeth, Mildred Jamieson, Herman Lohre, Rafael Diaz, Mr. and Mrs. Gross and others.

FRENCH WRITER PROTESTS PROPOSED TAX ON PIANOS

Asks How Distinction Will Be Made
Between Instruments of Work and
of Pleasure

Special Cable Despatch to THE SUN AND NEW YORK HERALD. Copyright, 1920, by THE SUN AND NEW YORK HERALD.

PARIS, Feb. 28.—The suggestion that a tax be placed on pianos has given rise to a somewhat amusing discussion regarding how it is to be applied. One municipal councillor proposes a tax of thirty francs on uprights and sixty francs on grand pianos. He would exempt music teachers on the ground that their pianos are instruments of work.

Pierre Veber, writing in the Paris Edition of *The Sun and New York Herald*, asks: "How will you distinguish between an instrument of work and an instrument of pleasure? If you place a tax on the piano of a composer, a player or a pupil you do an iniquitous thing."

The sewing machine of a dressmaker and the trowel of a mason are untaxed. Therefore, will you tax pianos in the theaters? If so, it is necessary to tax every musical instrument there. Will chimes in the churches be considered as pianos?

"If you are logical, the opera orchestra will have to pay 2400 francs in taxes. Then in the case of café orchestras, who will pay the tax—the musicians or the proprietors?"

Columbus Music Club Has Matinée

COLUMBUS, O., March 1.—The important musical event of last week was the *matinée* given by members of the Music Club, Tuesday afternoon in the Elks' hall. The program was one of "Dance Forms," which was carefully carried out. The singers were Mrs. William C. Graham, Mrs. Mary Thompson Murray, Bess Coffman; the pianists, Hazel Swann Germain, Lucy Clark, Geraldine Taylor and Mildred Roberts Burch; the harpist, Mrs. Marguerite Corbett. E. M. S.

THE

Knabe



"Il tono fa la musica"

—Italian proverb

THE tone makes the music! So runs the old proverb, whose truth is attested by the enormous sums great violinists pay for their Cremonas, by the care with which master pianists select their instruments.

So with your own piano. You will never attain complete beauty nor satisfaction from an instrument of mediocre quality. Develop your children's talent through practice and study upon a piano that will attune the young ear to true harmony. Express your own musical aspirations through an instrument of perfect tone quality.

In the Knabe you find an instrument that possesses that intangible quality we designate timbre in a rich, beautifully placed voice—a pure string tone that carries marvelously.

"THE PIANO FOR A LIFETIME"

Uprights from \$875 Grands from \$1200
Convenient terms arranged. Pianos taken in exchange

Knabe

Warerooms • Fifth Ave. at 39th St.

JACQUES

THIBAUD

FAMOUS
FRENCH
VIOLINIST

NOW BOOKING SEASON 1920-1921, — Apply to Exclusive Management

METROPOLITAN MUSICAL BUREAU,

33 West 42nd Street

New York City

MASON & HAMLIN PIANO USED

"Musical America's" Correspondents in the United States and Canada

AKRON, OHIO, Josephine Van de Grift, c/o "The Beacon Journal."
ALBANY, N. Y., W. A. Hoffman, 6 Oak Street.
ALLENTOWN, PA., Raymond E. Horlacher, 212 Turner St.
ALTOONA, PA., Miss R. C. Sloan, Johnstown, Pa.
ANN ARBOR, MICH., Chas. A. Sink, University School of Music.
ASHEVILLE, N. C., E. W. Harroldson, Box 393, Brevard, N. C.
ATLANTA, GA., Linton K. Starr, "Atlanta Journal."
ATLANTIC CITY, N. J., Alice Reynolds, 178 South Virginia Ave.
AUSTIN, TEX., Mrs. Jourdan W. Morris, 119 W. 9th St.
BALTIMORE, MD., Franz C. Bornschein, 708 E. 20th St.
BANGOR, ME., June L. Bright, 765 Hammond St.
BETHLEHEM, PA., R. S. Shafer, c/o "The Globe," S. Bethlehem, Pa.
BINGHAMTON, N. Y., J. Alfred Spouse, 4 Bennett Ave.
BIRMINGHAM, ALA., Sara Mallam, 1818 Second Ave.
BOISE, IDAHO, Oliver C. Jones, Pinney Bldg.
BOSTON, MASS., Charles Reppe, 120 Boylston St.
BRIDGEPORT, CONN., Elida Bedell, "The Bridgeport Post."
BROOKLYN, N. Y., Adele T. Somerville, 350 E. 11th St.
BUFFALO, N. Y., Mme. Frances H. Humphrey, 199 Allen St.
BURLINGTON, VT., Arthur W. Dow, c/o "Burlington Free Press."
BUTTE, MONT., Edith Welling, 244 Pennsylvania Bldg.
CANTON, OHIO, Ralph L. Myers, Davis Block.
CEDAR RAPIDS, IA., Frank H. Shaw, Conservatory of Music.
CHARLES CITY, IA., Belle Caldwell, Public Library.
CHARLESTON, S. C., Irving Schwerke, 200 King St.
CHATTANOOGA, TENN., Howard L. Smith, 3 Island Ave., North Chattanooga, Tenn.
CHEYENNE, WYOMING, E. A. Hancock, "The Cheyenne State Leader."
CHICAGO, ILL., Margie McLeod and Maurice Rosenfeld, Railway Exchange Building.
CINCINNATI, OHIO, J. H. Thuman, "Cincinnati Enquirer."
CLEVELAND, OHIO, Mrs. Alice D. Bradley, 2081 E. 36th St.
COLORADO SPRINGS, COLO., Theo. M. Fisher, 639 N. Royer St.
COLUMBIA, S. C., Maurice Matteson, 1306 Hampton Ave.
COLUMBUS, OHIO, Mrs. Ella May Smith, 60 Jefferson Ave.
DALLAS, TEX., Mrs. Cora E. Behrends, 4943 Victor St.
DAYTON, OHIO, Mrs. Edith Hall, c/o "The Journal."
DENVER, COLO., John C. Wilcox, Wolfe Hall.
DES MOINES, IA., George F. Ogden, University Place.
DETROIT, MICH., Mabel J. McDonough, 122 Peterborough St.
DUBUQUE, IA., R. F. Otto, Conservatory of Music, Dubuque, Ia.
DULUTH, MINN., Mrs. George Richards, 212 S. 16th St.

EASTON, PA., Earle La Ross, 332 Spring Garden St.
ERIE, PA., Eva McCoy, 111 W. 7th St.
EVANSVILLE, IND., H. B. Oberdorfer, c/o Ichenhauser Co.
FARGO, N. DAK., Mrs. W. F. Cushing, National Bank Bldg.
FITCHBURG, MASS., Leon S. Field, Public Library.
FORT WAYNE, IND., George Baihle, European School of Music.
FORT WORTH, TEXAS, Mrs. C. G. Norton, c/o "Ft. Worth Record."
FRESNO, CAL., Mrs. Arthur Anderson, 1160 T Street.
GALVESTON, TEXAS, Edith Hutchings, 1703 23rd St.
GRAND RAPIDS, MICH., Eva Hemingway, 65 Powers Theatre.
GREAT FALLS, MONT., Louise V. Kelley, The Academy School of Music.
GREELEY, COLO., Mrs. Lotta Wells Clark, 1029 9th St.
GREENVILLE, S. C., J. Oscar Miller, Greenville Woman's College.
GREENSBURG, PA., Miss R. C. Sloan, Johnstown, Pa.
HARRISBURG, PA., Mrs. Wilbur F. Harris, 107 Locust St.
HARTFORD, CONN., Thos. E. Couch, 18 Asylum St.
HOMESTEAD, FLA., Annie Mayhew Fitzpatrick, Homestead, Fla.
HOUSTON, TEXAS, Mrs. Wille Hutcheson, 49a Rossonian, Houston, Tex.
HUNTINGTON, IND., H. C. Weiford.
HUNTINGTON, W. VA., Mr. Edwin M. Steckel, 1019 Fifth Ave.
INDIANAPOLIS, IND., Pauline Schellachmidt, 1226 N. Alabama St.
JACKSONVILLE, FLA., W. Meyer, Meyer Piano Studio, 10 W. Duval St.
JEFFERSON CITY, MO., Henrietta McMillan, 409 E. High St.
JERSEY CITY, N. J., Ada D. Fuller, 11 Emory St.
JOHNSTOWN, PA., Miss R. C. Sloan.
KALAMAZOO, MICH., Clifford Vincent Buttelman, Gibson Mandolin-Guitar Co.
KANSAS CITY, MO., Powell Weaver, Grand Ave. Methodist Episcopal Church.
KINGSTON, N. Y., H. Hendricks.
LANCASTER, PA., Isabel G. Borland, c/o "Intelligencer."
LA PORTE, IND., Mildred Faville, Supervisor of Music.
LAWRENCE, MASS., Mr. A. J. McLaughlin, c/o "Eagle-Tribune," Lawrence, Mass.
LIMA, OHIO, H. E. Hall, 755 W. North St.
LINCOLN, NEBR., Hazel G. Kinsella, 2721 R Street.
LITTLE ROCK, ARK., Mrs. Effie Cline Fones, 717 Scott St.
LOCK HAVEN, PA., Rev. Oliver S. Metzler, 34 West Main St.
LOCKPORT, N. Y., Robt. A. Bartholomew, 217 Genesee St.
LOS ANGELES, CALIF., W. F. Gates, 1466 West 49th St.
LOUISVILLE, KY., Harvey W. Peake, New Albany, Ind.

MACON, GA., Mark F. Ethridge, "Daily Telegraph."
MADISON, WIS., Charles N. Demarest, 320 W. Doty St.
MANKATO, MINN., Mrs. H. A. Patterson, 128 Jackson St.
MANCHESTER, N. H., Alger S. Beane, P. O. Box 34.
MEMPHIS, TENN., Mrs. Jason Walker, Woman's Bldg.
MERIDEN, CONN., W. E. Castelow, 301 Colony St., Meriden, Conn.
MILWAUKEE, WIS., C. O. Skinrood, "The Journal."
MINNEAPOLIS, MINN., Mrs. Warren Briggs, 117 Mackubin St., St. Paul, Minn.
MOLINE, ILLINOIS (also Davenport and Rock Island), Mr. Eugene Woodhams, Kneberg Bldg., Moline, Ill.
MONTGOMERY, ALA., W. Pierce Chilton.
MONTREAL, CAN., Dr. Boris Dunev, 740 Sherbrook, West.
MORGANTOWN, W. VA., Agnes C. Johnson, West Virginia University.
MT. VERNON, IA., Frank H. Shaw, Conservatory of Music.
MUSKOGEE, OKLA., Mrs. Claude L. Steele, 513 Court St.
NASHVILLE, TENN., Elizabeth Elliott, 704 Demonbreun St.
NEWARK, N. J., Philip Gordon, 158 Bergen St.
NEWARK, OHIO, Mrs. Della G. Sprague, 25 Eirst St.
NEW ALBANY, IND., Harvey W. Peake.
NEW BEDFORD, MASS., Mrs. Leo Kavanaugh, 979 Pleasant Street.
NEW BRITAIN, CONN., F. L. Engel, 57 Hart St.
NEW CASTLE, PA., Helen R. Westlake, c/o "Herald."
NEW HAVEN, CONN., Arthur Troostwyk, 849 Chapel St.
NEW ORLEANS, LA., Helen Pitkin Schertz, 1300 Moss St.
NORFOLK, VA., Mrs. Louise C. Willcox, 516 Warren Crescent.
OAKLAND, CAL., Mrs. Orley J. See, 1075 Glendora Ave.
OBERLIN, OHIO, Frederick B. Stiven, 23 So. Prospect St.
OKLAHOMA CITY, OKLA., C. M. Cole, "The Oklahoma City Times."
OMAHA, NEBR., Edith L. Wagoner, 222 1/2 Park Ave.
OTTAWA, ONT., CAN., Antonio Tremblay, 125 Osgoode St.
PEORIA, ILLINOIS, Mrs. A. R. Mills, 208 Cooper St.
PHILADELPHIA, PA., H. T. Craven and W. R. Murphy, c/o "The Evening Ledger."
PITTSBURGH, PA., Harvey B. Gaul, Calvary Episcopal Church, Shady Ave.
PITTSFIELD, MASS., Marjorie E. Miller, Eagle Publishing Co.
PLATTSBURG, N. Y., Anthony Montani, U. S. Hospital No. 30.
PORTLAND, ME., Alfred Brinkler, 104 Park Street.
PORTLAND, ORE., Mrs. N. J. Campbell, 237 Martillo St.
POUGHKEEPSIE, N. Y., Mrs. E. Harold Geer, 8 Baker St.
PROVIDENCE, R. I., Allan Potter, 53 Haskins St.
READING, PA., Walter Heaton, 403 Walnut St.
RICHMOND, IND., Esther Griffin White, c/o "The Item."
RICHMOND, VA., J. Watson James, Jr., 1696 Grove Ave.
ROANOKE, VA., Gordon H. Baker, 503 15th Ave., S. W.
ROCHESTER, N. Y., Mrs. Mary Ertz Will, 163 Saratoga Ave.
ROCKFORD, ILL., Helen Fish, Woman's Club Bldg.
ST. JOSEPH, MO., Herbert Krumme, 7 Moss Bldg.
ST. LOUIS, MO., Herbert W. Cost, 3rd National Bank Bldg.
ST. PAUL, MINN., Mrs. Warren Briggs, 117 Mackubin St.
SACRAMENTO, CAL., Mrs. Orley See, 2310 J Street.
SAGINAW, MICH., Chas. H. Cummings, c/o "News Courier."
SALINA, KANSAS, Vera Brady Shipman, c/o "Daily Union."
SALT LAKE CITY, UTAH, Mrs. Zora Shaw Hoffman, No. 12 Eagle Gate Apts.
SAN ANTONIO, TEXAS, Mrs. Clara D. Madison, 210 Augusta St.
SAN DIEGO, CAL., William Frederic Reyer, Carnegie Apartments.
SAN FRANCISCO, CAL., Mrs. Edward Alden Beals, 1914 Pine St.
SAN JOSE, CAL., Marjory M. Fisher, 715 Hedding St.
SAVANNAH, GA., Mrs. W. Harry Teasdale, 537 Maupas Ave.
SCHENECTADY, N. Y., Lillie Esther Taylor, 1226 State St.
SCRANTON, PA., Mrs. C. B. Penman, 526 Quincy Ave.
SEATTLE, WASH., Madge Bailey, "Post-Intelligencer."
SELMA, ALA., Anna Creagh, 1144 First Avenue.
SIOUX CITY, IA., Frank E. Percival, 717 Jones St.

SIOUX FALLS, S. D., O. H. Anderson, 422 W. 14th St.
SOUTH BEND, IND., Fred H. Ingersoll, 207 South Main St.
SPARTANBURG, S. C., Mrs. J. D. Johnson, Box 106.
SPOKANE, WASH., D. L. Kirk, The Lewis and Clark High School.
SPRINGFIELD, MASS., Ernest Newton Bagg, P. O. Box 817.
SYRACUSE, N. Y., Laura Van Kuren, 615 James St.
TACOMA, WASH., Mrs. A. W. Ray, 2720 Tacoma Ave.
TAMPA, FLA., Mr. Earl Stumpf, c/o "Times."
TERRE HAUTE, IND., L. Eva Alden, 215 N. 7th St.
TEXARKANA, TEX., Mrs. Ray M. Ebersson, 223 W. 6th St.
TOLEDO, OHIO, J. Harold Harder, 3016 Colliwood Ave.
TOPEKA, KANSAS, Ray Yarnell, "Daily Capital."
TORONTO, CAN., William J. Bryans, 112 Wells St.
TULSA, OKLA., Robert Boice Carson, 504 S. Cincinnati St.
UTICA, N. Y., Arthur E. Pflanz, c/o "Utica Observer."
VANCOUVER, B. C., Rhynd Jamieson, c/o "Daily Sun."
VICTORIA, B. C., Capt. Geo. J. Dyke, 1013 Government St.
WARREN, OHIO, Lynn B. Dana, Warren, Ohio.
WASHINGTON, D. C., Willard Howe, 1230 Quincy St.
WATERBURY, CONN., Mollie Cullen, c/o "Republican."
WICHITA, KANSAS, T. L. Krebs, 506 Winnebldg.
WILKES BARRE, PA., W. E. Woodruff, 916 Coal Exchange Bldg.
WILMINGTON, DEL., Thomas C. Hill, 1016 Gilpin Ave.
WINNIPEG, CAN., Fred M. Gee, 127 Furby St.
WINTER PARK, FLA., Susan Dyer, Conservatory of Music, Rollins College.
WORCESTER, MASS., Tyra C. Lundberg, c/o "Telegram."
YONKERS, N. Y., Robt. W. Wilkes, 350 Riverdale Ave.
YORK, PA., H. Danner Chronister, 39 S. Queen St.
YOUNGSTOWN, OHIO, Charlotte Dixon, 359 Glenaven Ave.
ZANESVILLE, OHIO, Ora D. Lane, Flowery Park Estate, Zanesville, Ohio.

LOS ANGELES TURNS OUT IN FORCE FOR SAN CARLOS

Gallo's Artists Well Liked in Favorite Operas—Rothwell Orchestra Gives Attractive Program

LOS ANGELES, CAL., Feb. 29.—The San Carlo Opera Company has been attracting exceedingly large audiences to the Mason Opera House the past week. The operas presented have been "Rigoletto," "Aida," "Butterfly," "Carmen," "Bohème" and "Trovatore." Scattered through the performances of the week have been a number of appearances of artists who would do any company credit, such as Marcella Craft, Alice Gentle, Queena Mario, Vicente Balestier and others.

Miss Craft was featured in "Butterfly" and "Faust." Miss Gentle in "Carmen" and Miss Mario in "Rigoletto" and "Bohème." Rosina Zotte had leading rôles in "Aida" and "Trovatore." Agostini and Salazar divided honors in tenor rôles and Stella De Mette had leading contralto parts, not forgetting to mention the excellent baritones, Cervi and de Biasi. The mountings of the operas were unusually fresh and picturesque and the orchestra under Merola was adequate.

Vicente Balestier, San Carlo baritone, sang the "Pagliacci" prologue and the "Figaro" aria at the Gamut Club dinner in honor of John Burroughs, Feb. 28, and brought the club members to their feet with his singing.

The Philharmonic Orchestra presented a program Friday and Saturday that included Haydn's "Military" Symphony, Mendelssohn's "Fingal's Cave" Overture, "Tristan" Love Death music, Debussy's "Clouds" and "Festivals" and Florent Schmitt's "Pupazzi" Suite, which was a novelty here. The "Flying Dutchman" overture completed a program which was highly enjoyable by the variety of schools it represented and by the thorough preparation which Conductor Rothwell gives the works. The orchestra is playing with delightful unity and precision.

W. F. G.

ARTHUR LAWRASON VOICE PRODUCTION



SOME LAWRASON SUCCESSES

ANNA FITZIU — Metropolitan and Chicago Opera Co.
LENORA SPARKES — Metropolitan Opera Co.
REGINA VICARINO — Returning from Concert Successes in South America.
EDNA KELLOGG—Metropolitan Opera Co.
LINA ABARBANELL — Light Opera Star and Vaudeville.
HARRIET MCCONNELL—Five months' preparation for Aeolian Recital.
GRACE NELSON — This Year's Sensation. As Prima Donna in Vaudeville.
DOROTHY WHITMORE—General Understudy in "Irene" Co.
MILDRED RICHARDSON — Light Opera Prima Donna.
Mr. Lawrason will be pleased to give you a voice trial and opinion. Appointments made through H. W. Upton, Business Manager.

STUDIO

Nevada Apartments, Broadway and 70th St., New York
Phone Columbus 6012.



TITO SCHIPA

Sensational Tenor of the Chicago Opera Association, is Singing to Repeated Encores

"MY DAYS REMEMBER"

The Exquisite Classic Published by

ELIZA DOYLE SMITH
1431 Kimball Hall, Chicago

Order Direct or Through Dealer

HEAR GABRILOWITSCH MEN

Detroit Orchestra Visits Louisville—
Morley Trio and Hayes Score

LOUISVILLE, KY., March 4.—Louisville music lovers were kept busy going to three important and several smaller concerts last week. The first, in point of bigness, was that of the Detroit Symphony Orchestra, under Ossip Gabrilowitsch, at the Armory, before an audience of 5,000 persons. This was the second concert of the Civic Music Series under the local direction of Bradford Mills.

The first visit of the Detroit Orchestra was a pronounced success and aroused unusual enthusiasm and prolonged applause. The soloist was Lester Donahue, pianist, who played Liszt's Concerto in E Flat Major in a brilliant and breath-taking manner.

At Macauley's Theater, on Sunday afternoon, a capacity house heard the fifth of a series of concerts offered by the Louisville Conservatory of Music. Upon this occasion the artists were Frederick Morley and Sara McConathy, pianists; Helen Riddell, soprano; Ernest Toy, violinist, and Karl Schmidt, cellist. The novelty offered was Mr. Morley's Trio for piano, violin and cello, given the second performance in America. It was well received, as were the offerings of the other performers.

At the Broadway Temple, on Monday evening, Roland Hayes, Negro tenor, sang before a crowded house. Mr. Hayes

presented English, French and Italian songs in a beautifully finished manner, and earned the enthusiastic applause he received. Willis Brown played fine accompaniments and added two piano numbers to the program. Mr. Hayes is making a last concert tour before departing for a series of concerts in Europe. H. P.

Rubinstein Plays in Bridgeport

BRIDGEPORT, CONN., March 1.—Arthur Rubinstein, pianist, appeared before the Wednesday Afternoon Musical Club recently, offering a program which included the "Waldstein" Sonata of Beethoven, and classic and modern numbers from Bach to Albeniz. He was heard by a large and highly appreciative audience. W. E. C.

OVERLIN, OHIO.—A matinée musicale was given to the students of Oberlin College last week by members of the Conservatory faculty. Mrs. William Mason Bennett of the piano department and Professors Koessler and Goerner of the string department played the work for piano, violin and cello. Professor Goerner and Mrs. Bennett also played two movements from the Nicodé Sonata for cello and piano. The final number was the Liszt E Flat Concerto played in a brilliant manner by Ada Morris Hastings of the piano department, accompanied by the Conservatory Orchestra.

LUCY GATES IN BROOKLYN

Soprano Presents Sterling Program in
Institute Recital

Under the auspices of the Brooklyn Institute, Lucy Gates was heard in recital at the Academy of Music on March 4. The concert hall was well filled, and before Miss Gates's program was well under way, her superb art and winning personality infused her hearers with enthusiasm. The program, of sterling worth, opened with an exacting Mozart aria from "Il Re Pastore," sung with the smoothness and rare richness of tone which distinguished her work throughout. There was a charming group of children's songs, comprising Gena Branscombe's "When the Lights Are Lit"; Richard Hageman's "The Cunning Little Thing"; Nevin's "Dark Brown Is the River," and two lovely numbers by Liza Lehmann. French offerings included Debussy's "Beau Soir" and "Green"; Rudolph Ganz's "Pense," and Lalo's "Chanson de l'Alouette." An outstanding number was the Mad Scene from "Hamlet" by Thomas, given with exquisite pianissimi and smoothest technique. Following numbers included Horsman's "You Are the Evening Cloud"; Hageman's lovely "At the Well," which had to be repeated; Mary Turner Salter's "Unseen," and Sibella's "Ballata." Miss Gates was generous with encores, of which Brockway's "A Frog He Would a'Courtin' Go" was most enjoyed. Equally fine in artistic merit was the work of Walter Golde at the piano. A. T. S.

Myra Lowe and Assisting Artists Offer
Program in Mt. Carmel

MT. CARMEL, PA., Feb. 27.—At the High School Auditorium Myra Lowe, contralto, assisted by Elizabeth Mabie, violinist, and Carol Sweeley, composer-pianist, gave a splendid concert last evening. Miss Lowe was applauded heartily in the aria "Ah! mon fils" from Meyerbeer's "Prophète" and Tosti's "Vorreil." Her skill in songs by Rogers, Fay Foster, Dichmont and Speaks was also revealed. Later she sang several Negro spirituals arranged by H. T. Burleigh and songs by Troyer and Lieurance. Her associate artists were also well received in their numbers, including works by De Beriot, Weber, Drdla, Kreisler and Leschetizky.

Terry's "Southern Lullaby" Feature of
Reviere Concert in Syracuse

At her concert at Syracuse, N. Y., on Feb. 25 Berta Reviere, soprano, made a distinct success with Robert Huntington Terry's "A Southern Lullaby," being obliged to repeat it. This song, which is in the Hinds, Hayden and Eldredge catalogue, is now being sung by Harold Land, baritone, on his tour of Maine and by Florence Otis, soprano, in her Western concerts. Elsie Baker, the popular contralto, is another singer who is using it. She has recently recorded it for the Victor Company, who will issue it next month.

Anna Case Delights Roanoke, Va.

ROANOKE, VA., March 3.—A triumph was scored by Anna Case, when she appeared in concert at the Academy of Music on Feb. 27, under the auspices of the Thursday Morning Music Club. Due praise should be given Charles Gilbert Spross, accompanist. One number on the program was "Song of the Robin," Miss Case's own composition, which was given such prolonged applause that she responded with Mr. Spross' widely known "Will o' the Wisp." G. H. B.

Julia Claussen Will Tour New England
Before New York Recital

Under the auspices of the Swedish newspaper, *Svea*, which has its headquarters in Worcester, Mass., Julia Claussen, Swedish mezzo-soprano of the Metropolitan, will appear in concerts in the following New England cities during March and April: Worcester, Mass.; Boston, Brockton, Mass.; New Haven, Providence, Springfield, Bridgeport, and Hartford. Mme. Claussen will interrupt this tour to come back to New York and give a recital at Aeolian Hall, March 18.

Sue Harvard Admired in Indianapolis

INDIANAPOLIS, IND., March 3.—The Maennerchor last evening introduced Sue Harvard, soprano, of New York. Miss Harvard won a decided success, singing a taking program in artistic fashion. Her offerings included numbers by Mozart, Rimsky-Korsakoff, Grieg, Fauré, Berlioz, Burleigh, Schaefer, Ward-Stephens, Baring and Del Riego. Rudolf Heyne was the accompanist.

Three Grieg Sonatas were given by Gaylord Yost, violinist, and Pasquale Tallarico, pianist, last evening at the College of Music and Fine Arts. P. S.

LENOX, MASS.—A special musical service was given in Trinity Church March 1. Beecher Aldrich, organist and choir director, arranged the program. The soloists were Beatrice Foster and Sarah Chase, sopranos; Mrs. Tremaine Parsons, contralto; Grace May, violin; Evelyn Lowry, pianist.

Third Frederic Warren Ballad Concert Aeolian Hall MONDAY AFTERNOON, March 22, at 3 P. M.

Mmes. Marjorie Squires and Olga Warren. MM. Anton Asenmacker, Herbert Dittler, Graham McNamee, Frederic Warren. At the Piano: John Warren Erb.

In a Programme of

Arias, Songs and Ballads by Messenger, Tosti, Donizetti, Carissimi, MacDowell, Chaminade, Keel, Densmore, van der Stucken, Raff, A. Walter Kramer, Nevin, and Duets and Trios of Scotch Folk-songs with Violin and Cello, arranged by Beethoven.

Boxes seating 6—\$15 and \$12
Parquet—\$2, \$1.50 and 50c.
Balcony—\$1 and 50c.

20% discount on subscriptions to the 3 remaining Concerts. Plus 10% War Tax. At Aeolian Hall Box Office, 34 W. 43rd St., N. Y.
Mail Orders to 810 Carnegie Hall, N. Y.

Mason & Hamlin Piano Used

New Composer Scores Tremendous Success At Teachers' Convention



EUGEN PUTNAM, Composer-Pianist.

"Judging from the applause accorded by this distinguished gathering of musicians to Eugen Putnam, following his rendition of 'Humoresque,' one of his own compositions, this was probably the most enjoyable of the many features of the meeting. This piece of music is being featured with great success this season by Harold Henry, eminent pianist now on concert tour in the West. This was the first occasion on which Mr. Putnam's composition had been heard in Roanoke (Va.), and it scored a tremendous success because of its value as a concert number and because of its distinct originality. As an encore he gave Liszt's 'Nightingale.'"—Roanoke Times.

(Mr. Putnam's "Humoresque" is published by Carl Fischer, Cooper Square, New York).

(Advertisement)

BOOSEY & CO. THE HOUSE OF SONG FAME

The most extensive
Catalogue of Standard Songs in America
Second Issue of
New Songs for 1919-1920 Now Ready

Songs Composed in America:

- "SUPPLICATION." (Sacred.) Words and music by James Blain Beam. Devout appeal for guidance and help.
- "JUST THAT ONE HOUR." Words by Avery Werner—music by Vernon Eville. Compelling ballad—vocally graceful and effective.
- "THEY SAY." Words by Ruth Boyd—music by Roland Royce. Celebrated American Composer's timely contribution to the lighter forms.
- "THE BAREFOOT TRAIL." Words by Marian Phelps—music by Alvin S. Wiggers, John McCormack's discovery. A REAL AMERICAN BALLAD destined to become famous.

English Songs:

- "REMEMBRANCE." Words by Arthur Charlton—music by Lois Barker. An inspired gem, heart-reaching and of tender memories.
- "HAREBELLS." Monica Chapman's verses—Dr. A. Herbert Brewer's music. Fairy-like in text and musical texture. A worthy companion to the well-known "Fairy Pipers."
- "A FAIRY FANTASY." Words by Rose Fyleman—music by Arthur E. Godfrey. One of Galli-Curci's favorites. Exceptional possibilities for coloratura work.
- "THREE SALT WATER BALLADS." 1. Port of Many Ships. 2. Trade Winds. 3. Mother Carey. Words by John Masefield—music by Frederick Keel. Masterful, understandable classics picturing rugged sea-life and action. Sung with great success by Reinald Werrenrath.
- "WHEN I AM DEAD, MY DEAREST." Christina Rossetti's poetry—music by Liza Lehmann. Sympathetic song of consolation by England's foremost woman composer.
- "CAN A MAIDEN SIGH FOREVER?" Words by Netterville Baron—music by Ralph Letts. Wonderful teaching material. Good for recital.
- "LOVE'S HESITATION." Words by Gertrude Ross Wiskin—music by Wilfrid Sanderson. Tuneful waltz song treating of the paradox of love.
- "MY PEARL OF MEMORY." Verses by Fred G. Bowles—music by T. Wilkinson Stephenson, Exquisite ballad. Artistic conception.

Compositions for Piano:

- "A PRELUDE." By Graham Peel. Remarkably fine teaching number.
- "A LOVER IN DAMASCUS." Piano Transcription of Amy Woodforde-Finden's celebrated East Indian Cycle.

These numbers will repay careful examination.
They should be obtainable at any Music Store.

Singers and Teachers on our Professional List will duly receive copies with our compliments.

BOOSEY & CO.

8 EAST 17th ST., NEW YORK, N. Y.
RYRIE BLDG., YONGE ST., TORONTO, CANADA.

"SINGERS DESECRATE NEGRO MUSIC BY FALSE INTERPRETATIONS"

Nelda Hewitt Stevens, Southern Soprano, Finds Spirit of Black Man's Songs is Misunderstood—Knowledge of the Race Necessary—Many Transcribers Also Inject False Note Into Their Work

A PLEA for the true interpretation of Negro music, now so popular with concert artists and audiences, is uttered by Nelda Hewitt Stevens, the originator of a unique program, Phases of American Music, which she is giving since her recent return from France.

This plea comes from a daughter of the south, crooned to sleep, when an infant, by a mammy singing those old lullabies, the richest legacy of the Old South. She played day after day with the pickaninies and went to church with her mammy, thus hearing constantly the singing of these people. Living in close association with the Negro, as is only done on southern plantations, Nelda Hewitt Stevens, imbibed the spirit of Negro music; it came to her instinctively through her ancestors who lived for generations in the south.

It was at an artist's tea that Mrs. Stevens first made public her long-concealed feeling regarding the desecration of Negro music. An artist, and, inci-



Nelda Hewitt Stevens, Southern Soprano

dently, a worthy and respected one, had just completed singing a certain Negro spiritual. There was enthusiastic applause at the conclusion of the song. A murmur of approval and appreciation rose above the frou-frou of skirts and the rustle of the audience's movements, such as follows every like diversion. Mrs. Stevens was silent; her lips were tightly compressed; her respect for the artist's position and accomplishments wrestled with her sense of righteousness.

It happened that there was a southerner in the room, a gentleman of the Old South, courtly, but no musician. The fame of the singer was unknown to him and he said, "That gentleman certainly has a nice voice but he ought to come down home and hear our Negroes sing before he tries to imitate them."

Bystanders laughed. Mrs. Stevens brightened. "Mr. Clay," she said, "you are a champion who is badly needed up here. If I had made that remark, it would merely have been an artist criticizing another artist, older in the profession and more advanced than I. The artist is not the only one singing Negro songs who does not grasp their true spirit. There are dozens of other artists doing the same thing. It is a great wrong to American music because the music of the Negro is an integral part of it."

"When the first sensational popularity of the Negro music began, I hoped that its novelty was the excuse for misinterpretation. But new songs are constantly being arranged by good composers, and interpreted by our best artists. And these composers and singers are ignorant of Negro music, judging from what they do with it. If they sang their Handel and Brahms as they sing the Negro music, the critics would immediately sound their death knell."

"And the most deplorable fact is that our greatest artists are the most sacrilegious, if I might use that word. The position which they have merited along other lines gives authority to their interpretations. Other singers listen and imitate. Thus is woven a mesh of falsity and desecration."

"A collector hears a song, recognizes its merit, transcribes it. He introduces chords, harmonies, fits the notes to his measure, and injects musical ideas of his own; finishes by improving a closing cadence to complete his transcription. A singer hears the melody, recognizes its merit, dissects it carefully and with musicianly skill concocts his interpretation. The spirit of the song is murdered. It has been strangled by notes and rests and interpretations which squeeze from it the last breath of life. A beautiful song, perhaps, but not Negro music."

"The true beauty and the real soul of Negro music can only be interpreted by persons who have made a study of the race—and the peculiar soul of this race is responsible for the surging rhythm, the weird harmonies, the unforeseen diminuendos, etcetera, of its music. It cannot be wrenched from bars and notes."

"Negro music was the spontaneous utterances of a bonded people. It is woven about religion, work and play, which constituted the events of the lives of the old time Negroes who originated the music."

"A race highly imaginative and emotional, its music was necessarily primitive, intense, extreme. The play songs are urged by an eager abandonment, an infectious gaiety because they swung the balance from the hard labor of the fields."

"There is a legend which tells that the pyramids were built to music because the builders found that the workman accomplished more when under the influence of the rhythm; and so with the Negro. Much of their work was toilsome and necessarily co-operative because of its physical demand and thus was born the labor song with its accented rhythm."

"But it is in the spirituals that the soul of the Negro is most completely revealed. These are the most popular, though they demand the greatest understanding and sympathy of the interpreter. Only to slaves could the joy of a Savior, a life beyond, be appreciated in the truest and highest sense. Religion was their great hope, comfort and sustenance, appealing to their primitive, imaginative natures. In their churches and meetin's, they poured out their souls

in music. The powerful imagination, the promise of a Land of Promise and Freedom, enkindled their creative spirit to the highest pitch."

"Those who have heard Negroes sing in their churches and camp-meetings will instantly recognize the necessity of an artist listening carefully, intelligently and responsively before he or she can give their music to an audience. The present carelessness in regard to this is doing Negro music a great wrong; it is robbing audiences of what is their just due. By twisting creations to suit their conveniences, artists are killing a rich musical literature."

WILSON SHOWS HIS METTLE

American Pianist Displays Some Fine Technical Qualities

Raymond Wilson, a pianist already known here, gave a recital in Aeolian Hall Thursday afternoon of last week. MacDowell's splendid "Eroica" Sonata was the principal number on his program, which included, in addition, the "Pastorale Variée" of Mozart, some Chopin and pieces by Barratt, Pugno, Balakireff and Liapounoff. Mr. Wilson played this music with technical fluency and incisive rhythm. But his tone is generally hard and colorless and his interpretative sense unwarmed by poetic fancy.

There is a virile quality in Mr. Wilson's playing, however, which sorted well with the more impetuous and powerful pages of the sonata, and it was in these that his work afforded chief satisfaction. He was well received. H. F. P.

Sparkes Gives Recital at Wells College

Repeating the program which won her marked approval when she gave it in Aeolian Hall in January, Lenora Sparkes, the Metropolitan Opera soprano, was heard in recital at Wells College, Aurora, N. Y., on March 4. Roger Deming furnished sympathetic accompaniments.

Paul Morenzo

TENOR

Available for Concerts and Recitals in the United States

Spring 1920 and Season 1920-21

In Europe June to October 1920

Teaching Studio

50 West 67th Street, New York

Telephone, Columbus 1405

Management: ANNIE FRIEDBERG

Metropolitan Opera House Building

New York



Mme. Schumann-Heink's hint on vocal study

"I consider the Victor Records mirrors of the human voice, and the best vocal instructors of the day. They reproduce the art of the singer so accurately that no point of beauty and no fault escapes detection. What a wonderful study they are for gifted students, and how welcome they must be to artists in enabling them to enhance the good and to avoid the bad."

ERNESTINE SCHUMANN-HEINK.

Victrola Red Seal Records

give you the actual voices of Caruso, Alda, Bori, Braslau, Calve, Culp, de Gogorza, De Luca, Eames, Farrar, Galli-Curci, Garrison, Gluck, Hamlin, Homer, Journet, Martinelli, McCormack, Melba, Michallowa, Patti, Ruffo, Schumann-Heink, Scotti, Tetrassini, Whitehill, Williams and Witherspoon, all of whom make records exclusively for the Victor.

Any Victor dealer will gladly play these famous records for you and demonstrate the Victrola. Write for the Victor Record catalog, with photographs of the world's greatest artists.

Victor Talking Machine Co., Camden, N. J.

Important Notice—Victor Records and Victor Machines are scientifically coordinated and synchronized in the processes of manufacture, and their use, one with the other, is absolutely essential to a perfect reproduction.



SCHUMANN-HEINK



Concerning Gabriel Engel

"It is not too much to say that he is perhaps the most promising young American talent who has appeared in New York since the debut of David Hochstein."

N. Y. Tribune, January 25, 1920.

Information concerning Gabriel Engel from

HENRY BRAXTON

2929 Broadway, N. Y. City

Edna Thomas

MEZZO SOPRANO

Recently returned from France
53 Washington Sq. New York

Alice Baroni Scores a Triumph in Baltimore

Alice Baroni scored a triumph.—THE BALTIMORE AMERICAN, Baltimore, Md.

Alice Baroni sang the "Last Rose of Summer" with rare grace.—THE AMERICAN, Baltimore, Md.

Alice Baroni is possessed of a pure soprano of beautiful bell-like tone and knows well how to use it.—THE EVENING SUN, Baltimore, Md.

Alice Baroni has a voice of fine range and pleasing quality and sings with accuracy and taste.—THE SUN, Baltimore, Md.

Mme. Baroni, whose voice is beautifully poised and extremely flexible, was heard to fine advantage in the "Caro Nome" and in the lovely duets of the 2nd and 3rd acts.—THE SUN, Baltimore, Md.

Her voice was shown to possess clearness, flexibility and power.—THE NEWS, Baltimore, Md.

Exclusive Management: ALLEN AND FABIANI

Artistic Representatives of Opera and Concert Productions
101 West 41st St., New York

BOOKS VIEWED AND REVIEWED

THE late war, that brought into being so many strange new words, also did some odd things to old ones. For example, "propaganda," a word which the average able-bodied adult heard or used, on an average, once a day for four years, was originally the name of a society in Rome, charged with the management of the Roman Catholic missions and styled, in Latin, "Society for the Propagating of the Faith." Its secondary meaning came to be, "any society or means used for advocating or teaching a particular doctrine or system." During the first years of the war, it grew to mean to Americans practically anything that any member of the combatant nations did or said, or was suspected of doing or saying, to advance his own nation's cause; and so, one heard it applied, with a liberality more original than beautiful, to subjects ranging from a comment on the quality of the dye in hosiery, to one on the beauty of Gothic architecture. This condition existed more especially until the United States entered the war and applied itself more or less joyously to the American's favorite sport of beating the other fellow at his own game. After that, so far from the word having for us any longer that offensive and even sinister aroma that had clung around it previously, it gradually came to mean a legitimate, business-like and sustained effort to explain to some other people things it was considered desirable that they should know.

In this sense it is used throughout G. Jean-Aubry's book, "French Music of To-day,"* and in this sense the book itself may be described as propaganda for the cause of French music. Says the preface by the translator, Edwin Evans: "The untiring activities of M. Jean-Aubry in fostering international amenities in literary, artistic and musical circles have made his name familiar not only in France and England, but throughout Western Europe. The official mission with which he has recently been entrusted by the French Government is no more than a just recognition of action upon which he had already been engaged for many years, and which he would doubtless have continued without such recognition. Primarily his mission has been to spread the knowledge of French achievements in these spheres not only abroad, but at home." His brother-in-law, T. J. Guérille, to whom the work is dedicated, is the founder of the *Société des Concerts Français*, of which more later. The only addition made to the book since the war is the first chapter on "French Music and German Music." "It will perhaps be opportune," the author remarks therein, "to distinguish between those whose discovery of French music dates from the war, and those who have been occupied for many years in adding their testimony or propagating it so far

as lay in their power." In the former class, he places, among others, the dean of French composers, Camille Saint-Saëns, owing not so much to the aged musician's former preoccupation with the works of Richard Wagner, as to his sarcastic attitude towards the younger school of French composers, apropos of which M. Jean-Aubry observes that "his influence, having taught us all it was advisable to retain, has lost its effect on the young French composers."

That Debussy personifies modern French music, and is the legitimate artistic descendant in direct line from Couperin and Rameau; that Richard Strauss, who personifies modern Germany, is "the musician of German decadence;" that, on the other hand, in attempting to belittle Beethoven, Wagner, or Bach, "we incur nothing but ridicule;" and that French chamber music and symphonic music are the residuary legatees of German classical music-genius, form the themes of the first chapter, of which perhaps the last two paragraphs are the most interesting to those who love a quaint charm of expression:

"Music is the Ariadne, sad, or smiling, and passionate, who explores by means of her harmonious thread the labyrinth of souls. All I did was to follow her with confident and attentive footsteps."

"Sometimes she turned her face toward me; then I saw that it was sweet, moving, and imbued with the charm of France, which words are powerless to express."

Present-Day Composers

"The desire of our present-day musicians," remarks the author in the chapter on the French Foundations of Present Day Keyboard Music, "is an infinite variety of expression, as opposed to a unity of scholastic composition. Their goal is emancipated expression; expressive music, the music of impressions. Couperin, Rameau, neither wished nor accomplished more." *En passant*, he pays his respects to César Franck, the Belgian, whose position in French music might have seemed impregnable. "But is it French," he asks, "this mysticism, (of Franck's) this ignorance of irony, this taste for metaphysics, this readiness to take everything seriously, this need to prove something, this absence of critical sense, this imperviousness to the strong sensuousness of the Latins, and this taste in formal development in which can be found the characteristics of the Teuton race?"

The case is to him a plain one; the characteristics of the two schools definitely set forth; the viewpoint to us perhaps a little narrow. So it is described (indeed is characterized as "very narrow") by Gabriel Fauré, whose preface to M. Jean-Aubry's book is otherwise sympathetic and whose attitude toward the author is exceedingly friendly. He remarks of the book that M. Jean-Aubry has taken arms against "an art

that proposes to be utilitarian and to serve some other cause than that of freedom in life and that of beauty," and frankly declares that on this point he and the author disagree. "Do not," remarks M. Fauré, "the symphonic works of Saint-Saëns, Franck, d'Indy or Dukas, which are conceived in a form of German origin, admit the essentially French qualities of taste, clearness, and sense of proportion?"

Most interesting, and free from the preoccupation of the foregoing conflict of viewpoints, we find the "Studies and Physiognomies," and the "Sketches for Portraits," chapters concerned with short, daintily-painted miniatures, like the little insets in a missal, of Fauré, Debussy, Ravel, Roussel, d'Indy, Chausson, Duparc, Dukas, Schmitt, Satie and others. "Music and Poetry" discusses chiefly Baudelaire and Verlaine, and their preoccupation with musical essences. The works of Gabriel Fauré, who set so many of Verlaine's poems, are described as at once the starting point and one of the most admirable achievements of the French "artsong."

"Three Performers," the author is concerned with; Ricardo Viñes and Joachim Nin, pianists, and Jane Bathori-Engel, singer. The charm and originality of these chapters are most appealing. "He is not an ivory-tamer," M. Jean-Aubry says of Viñes. "When Viñes plays Chopin's Barcarolle, Fauré's Nocturne in A Flat or Albeniz's 'Treana,' our heart is in his hands. He is a peaceful prodigy. He knows all that is worth knowing in order to give music higher rank than that of a mere craft."

The final chapter, on French music in England describes the origin and activities of the *Société des Concerts Français*, before whose efforts, as he claims, most of such names as Chausson, Debussy, Dupont, d'Indy, Lekeu, Schmitt, and De Séverac had never appeared on the program of a chamber music concert in England.

"It was impossible, in view of the domination of German influence," the author states, "to accomplish results, except by co-ordinating efforts, and collective action,—led by which considerations, and having studied the organization of similar movements of propaganda in the French provinces, a French amateur, then residing in Newcastle, M. Guérille, developed the plan of action in Great Britain of the *Société des Concerts Français*. "One of the features of this propaganda is the fact," says the author, "that out of the 407 works which have appeared in its programs, no less than 240 received their first English performance." Added to the purely French works were those of composers of other countries, but of French musical training, including Spaniards like Albeniz and Manuel de Falla, Italians like Alfredo Casella, Belgians like Jorjen, and others, in order to prove the extent to which French culture is able to assist in the development of the musical propensities of other nationalities.

Edwin Evans, the well-known writer on musical topics, London correspondent of *MUSICAL AMERICA*, is responsible for the clever translation of M. Jean-Aubry's book. Mr. Evans's knowledge of France, the French language, and of French music, as well as his enthusiasm on the subject, led to his associating himself by means of lectures and articles with M. Guérille's campaign.

The enthusiasm of the Englishman for French music, is characterized by the author in the closing pages, as "a positive sympathy and admiration acquired from actual knowledge. Neither can it be ascribed simply to reflected benevolence born from the contact of L'Entente Cordiale and of the military alliance." Furthermore, "if one reads in a London newspaper a letter from a reader protesting against the excessive cult of Handel in England, and demanding the more thorough study of more truly English tradition, one must not see in the incident simply an instance of exasperated chauvinism. It is one of several indications of the fact that England, after a period of artistic indolence, which Germany was only too glad to turn to her advantage, and even helped to maintain, is beginning to become more conscious of herself."

"French Music of Today," By G. Jean-Aubry. (New York: E. P. Dutton & Co.)

After the death in 1918 of Gustav Kobbé, for so many years one of the leading musical critics not only of New York but of the United States, his "Complete Opera Book,"** then nearly finished, was prepared for issue. Doubtless owing to haste in such preparation, a number of errors in spelling and at least two in the captions of pictures were allowed to creep in. Regrettable as they are, and easily as they could have been avoided, they cannot affect the real worth of the book which can hardly be overestimated as a work of reference. Not only are given stories of 200 operas, but complete résumés act by act, with four hundred of their leading airs and *motifs*. The book is profusely illustrated with pictures of noted artists in their greatest rôles. The arrangement is by nations rather than chronological, covering the principal German, Italian, French, Italian since Verdi, modern French, modern German and Bohemian, Russian, American and Spanish, in the order named. Included in the stories are details of the operas' composing and production, as well as comments full of interest from so authoritative a source.

It is not only trite but unnecessary to say after even a glance at the book, that no musical library is now complete without it; and careful reading only deepens that impression.

"Complete Opera Book." By Gustav Kobbé. (New York: G. P. Putnam's Sons.)

An English translation of Massenet's "My Recollections"*** made, according to the title-page, "at the master's express desire," by his friend, H. Villiers Barnett, has been printed in a most attractive form by Small, Maynard & Co. Not long after the well-beloved composer's death, in 1912, the book was issued in the original French version, and was thus duly reviewed in the columns of *MUSICAL AMERICA*.

It is, therefore, sufficient to say of Mr. Barnett's translation that it has well reproduced the happily confidential fashion in which Massenet clothed his revelations, with their many graceful allusions to those innumerable friends among musicians (and indeed in all classes) that his lovable disposition, no less than his endowments, made for him. Excellent illustrations aid in making the book interesting.

"My Recollections." By Jules Massenet. Translated by H. Villiers Barnett. (Boston: Small, Maynard & Co.) Pp. 303.

Godowsky Captivates Sioux City

SIoux CITY, IA., March 8.—Leopold Godowsky gave the third recital in the Sioux City Concert Course in the high school auditorium Feb. 24. This was Mr. Godowsky's first appearance in Sioux City.

Josef Hofmann played in the City Auditorium of Houston, Tex., on March 2, to an audience of 4,000.

CONCERTS RECITALS TEACHING

**Christiaan
Kriens**
Violinist—
Composer

SUITE 303
CARNEGIE HALL
NEW YORK



HAROLD LAND

BARITONE

After Tour of Maine (22
recitals)

New York City, March 30th
Brooklyn, N. Y., April 2nd
Brooklyn, N. Y., April 4th
Binghamton, N. Y., April 22nd
Newburgh, N. Y., May 26th
(“Elijah”)

Mgt. ANTONIA SAWYER, Inc., Aeolian Hall, New York

CLEMENTINE
DeVERE
57 WEST 58th STREET
Prima Donna Soprano
Covent Garden, London
Metropolitan Co., N.Y.
Concert—Opera—Instruction

ROMUALDO
SAPIO
NEW YORK, Phone Plaza 9936
Vocal Teacher
Formerly Conductor Metro-
politan—Coach to Patti,
Calve, Nordica and others

VLADIMIR DUBINSKY—'CELLIST

SEASON
1920 - 21

For Dates and Terms
Address
547 W. 147th St., N. Y.

HADLEY CONDUCTS HIS "FOUR SEASONS"

Composer Is Guest Leader and Spalding Soloist with Philharmonic

With Henry Hadley, as guest conductor, presiding over the destinies of his "Four Seasons" Symphony, and with Albert Spalding, as soloist, lending his Athenian art to an exposition of Bruch's "Scotch Fantasia," the Philharmonic Society's program on Thursday evening, March 4, had something more of incident than it had of weighty substance. The other numbers of the program, Delius's "Life's Dance," and Tchaikovsky's "Italian Capriccio," were well played under Mr. Stransky's baton, but were of secondary interest.

"The Four Seasons" has a somewhat unique place in American symphonic literature in that it won two prizes in the year of its parturition, 1901. To Mr. Hadley went one award from the New England Conservatory of Music and another offered by Mr. Paderewski for an American-made symphony.

As played by the Philharmonic, under the energetic and zealous conducting of Mr. Hadley, who is by no means in his novitiate as an orchestral leader, the nineteen-years-old work had an abundance of vernal spirit, and of youthful zest. Musicianly facility was evident in the workmanship, and the themes, if neither strikingly original nor of unusual beauty, were agreeable. Winter, Spring, Summer and Autumn passed before the eyes as Mr. Hadley's music filled the ears, the moods stressing the obvious, such as wind, and bird-songs, and falling leaves, somewhat pictorially presented. Mr. Hadley was enthusiastically applauded at the conclusion of the performance.

Albert Spalding played very beautifully. There is plenty of better material with which to work than this somewhat artificial product of a German's desire to loiter along the briar paths of Scotia, but the recurring episodes of freely altered Scotch melodies gave scope for the employment of Mr. Spalding's chaste and vital tone, while, it goes without saying, his technique was easily adequate.

The Delius Symphonic poem, a work which seemed to be seeking an intensity it could not quite achieve, save in the really dramatic climax near its close, was very well played. The Tchaikovsky "Capriccio," with its frankly popular tunes, was agreeable, if scarcely important. O. T.

Friday and Saturday Concerts

Albert Spalding was the soloist with the Philharmonic forces on Friday afternoon of last week. The thrice gifted American violinist played the Third Concerto of Saint-Saëns with such tonal beauty and technical polish as to enrapture the big audience. Mr. Spalding was unfortunate enough to break a string during one of the movements, but with admirable poise and with the loss of only a few bars, he finished the section with the concertmaster's fiddle.

The program was an excellent specimen. Besides the "Eroica" (finely played) it included Carl Goldmark's little known Overture, "Prometheus Bound" and Liszt's First Rhapsody. The Goldmark score contains some noble and impassioned music along with some that is

badly sentimental. It is beautifully orchestrated and received a striking performance. B. R.

Rudolph Ganz was the assisting artist in the All-Tchaikovsky program, on Saturday evening, March 6. The Swiss pianist played the B Flat Minor Concerto in virile and brilliant fashion. He was recalled again and again by the delighted audience.

Of course, the "Pathétique" was the climax and particular bright jewel of the program despite the soloist's popularity. Mr. Stransky gave a strong, sane and richly colored reading of the hackneyed—but still great—work. He and his orchestra shared the tumultuous applause. The noisy, banal "1812" Overture ended the concert, which was heard by a capacity audience. B. R.

SONG WEEK IN ROCKFORD

Frederick Carberry Leads "Sings" in Clubs, Theaters and Schools

ROCKFORD, ILL., March 3.—The Week of Song closed Feb. 29 at Rockford with a great interest awakened in singing throughout the city, in clubs, the musical organizations and in public and private schools. Frederick Carberry, of Milwaukee, widely known as a voice instructor, singer and as a song leader of the War Camp Community Service, spent the entire week in Rockford conducting "sings" in all parts of the city.

Fourteen community "sings" were held on one day and every day in the week was marked by "sings" in every sort of meeting and social gathering. "Sings" were held in all public schools. Liberty Theater, Camp Grant, Rockford College, Rockford high school, the Rotary Club, the Woman's Club, Masonic Cathedral, St. Anthony's social center, Lion's Club, Junior Press Club, Mechanics' Machine Co., Free Sewing Machine, Barber-Colman, Ashton's, and in all theaters. Mrs. Chandler Starr, president of the Mendelssohn Club; Amelia Deneweth, supervisor of public school music; C. L. Newberry, of the W. C. C. S.; Sigfred Sandeen, Floyd Palm, Ralph Hinchliff, Tom Shimmin, S. E. Zook, Mrs. Mary Pierce, Edith Shields, H. S. Beech and others prominent in musical affairs, assisted Mr. Carberry in conducting the "sings." H. F.

Barbara Maurel and Frederick Bristol Give Recital in Jacksonville, Fla.

JACKSONVILLE, FLA., March 6.—The second in the winter's series of concerts scheduled at the Duval Theater was given recently before a large audience. Barbara Maurel, mezzo-soprano, was soloist, assisted by Frederick Bristol, pianist. Miss Maurel scored a success in an effective program, which included an aria from Saint-Saëns's "Samson and Delilah," the Habanera from "Carmen," and groups of works by Massenet, Arensky, Rachmaninoff, La Forge, Grey, Worrell and Lieurance. Mr. Bristol disclosed unusual skill in numbers by Schumann, Chopin and Scott.

SAN FRANCISCO, CAL.—Marjory McKres Fisher of San Jose appeared recently successfully in a number of violin recitals at the College of the Pacific at San Jose, the Saturday Afternoon Club of Stockton, and with Francesca Zarad at the Scottish Rite Auditorium in San Francisco. The Players' Club presented Massenet's "Cinderella" on Feb. 27 under the musical direction of Lillian Birmingham and the management of Jessica Colbert. It was a decided success.

Hempel Flies to Texas Capital



Mme. Frieda Hempel at Fort Worth. In an army airplane ready for flight to Austin, Tex.

FORT WORTH, TEX., March 1.—The concert given Feb. 26 by Frieda Hempel, assisted by Coenraad V. Bos, pianist, and August Rodeman, flautist, was the most enjoyed event of any this season. Miss Hempel was in excellent voice, and received enthusiastic applause from the beginning. Mr. Bos, and Mr. Rodeman, were also warmly received.

Crowds flocked to the stage entrance to meet her after the concert, among them being a member of the Oakley Escadrille, who invited the prima donna to fly to Austin for her next concert. Miss Hempel accepted at once, and Friday morning found her at the flying field near Fort Worth, with Mr. Bos, who also made the air trip. Captain D. A. Askew piloted Miss Hempel, and Lt. E. N. Townsend piloted Mr. Bos.

Stopping in Waco for gas, they made the trip to the Texas capital without excitement of any kind, arriving at 2 o'clock in the afternoon. Many friends were waiting to greet her party on its arrival, and a large audience was charmed with the concert that evening.

Miss Hempel's singing at the College of Industrial Arts, Denton, Texas, just before coming to Fort Worth, was greeted with such vociferous applause, and excited admiration, that it finally resulted in the girls carrying her to her room on their shoulders. One of the students begged a flower from her, with the result that all the others made a rush for her, and many narrowly escaped being trampled or crushed in the excitement.

Without doubt Miss Hempel has overshadowed every other artist heard in Texas this season. C. G. N.

NOVELTIES STIR PARIS

Ropartz's Trio Proclaimed "One of the Finest Works of Our Epoch"

PARIS, Feb. 12.—Important novelties have been "Blanche Hermine" by E. Filippucci on a libretto by Georges Delamare, an interesting light opera at the Trianon-Lyrique. It was admirably interpreted by Mmes. Renée Danthesse, Reybel and Raully, and Jose Thery. Louise Masson conducted the orchestra. Roger-Ducasse's symphonic poem, "Nocturne de Printemps," as yet unpublished, was brought out by Rhené Baton, creating a profound impression. At the Societe Nationale de Musique a quintet by Georges proved interesting, and three poems of Albert Samain, set to music by Jacques Pillois, and admirably interpreted by Jeanne Bathori, accompanied by Louis Fleury and the Pascal Quartet were also well received. Probably the best of all was a trio by Guy Ropartz, which is one of the very finest works of our epoch.

Fragments of Erik Satie's "The Death of Socrates" do not seem as interesting as many of the composer's earlier works. The "Socrates" has much of dignity, but as a whole it does not seem to be on a par with his piano numbers and the "Gymnopédies" orchestrated by Debussy. ROBERT BRUSSEL.

Warren (O.) Teachers Form Body to Work for Standardization

WARREN, OHIO, March 5.—The Warren Music Teachers' Association has been organized by prominent music teachers of the city with the object of standardization in the matter of qualifications of the teacher, prices charged for lessons and other important points of the teaching profession. Those prominent in the movement are: Lynn B. Dana, Louise M. Finney, Julia E. Eatwell, Cora H. Brown, Rubie E. Swager, Sallie Tod Smith, Helen Mabelle Kerr, Florence Hart, Olive Luse, Mrs. Lynn B. Dana, Adah Marie Patton, T. Morgan Phillips, Florence King, Aubrey Cline.

SUPERVISORS SET STAGE

Greatest Convention of History Will Be Held in Philadelphia This Month

PHILADELPHIA, March 8.—The national Musical Supervisors' Association will hold its annual conference in this city the last week of this month. The executive committee is making early efforts to have this meeting surpass any in the previous history of the organization. Dr. Enoch W. Pearson, director of music in the public schools here, is head of the local committee of arrangements. Associated with him are Mrs. Frances E. Clark, chief of the educational department of the Victor Talking Machine Company of Camden, and Mrs. Burton Scales of Girard College. The coming meeting will be the first one held further East than Pittsburgh. Dr. Hollis Dann, of Cornell, president of the association, will preside over the sessions which will be devoted exclusively to the betterment of the musical teaching in the public schools.

The Philadelphia Orchestra made announcement this week that it has extended to the national music supervisors an invitation to make use of all seats not sold by subscription, including the amphitheatre, for the concert of Friday afternoon, March 26. No single tickets for this program will be on sale. Since this is the only opportunity for many of the visitors to hear the Philadelphia Orchestra, the Association desires to extend to them this courtesy. W. R. M.

Hans Hess, 'cellist, is scheduled to give a recital in Kimball Hall, Chicago, on the evening of March 18. His program will include works of Marcello-Piatti, Beethoven, Hollman, Goddard, Fauré, Lagougue, Popper, Gluck, Dittersdorf-Kreisler, Chopin-Klengel and Boccherini. Juul Rosine will be his accompanist.

At the second Lenten matinée musicale at Nutley, N. J., on March 20, in the series, which is being given this year under the direction of Caryl Bense, the artists engaged are Irene Williams, soprano; Thomas McGranahan, tenor, and Elspeth Brownell, pianist.

MILTON ABORN SCHOOL of Operatic Training

The School of Experience in the Aborn Miniature

COURSES

Complete musical and dramatic instruction in all operatic roles, including ensemble with complete cast. Mr. Milton Aborn directs the work of all students, assisted by a distinguished faculty.

NOTICE

One scholarship, Value \$1,000.00. Write for details

Summer Courses for Teachers Artist's

New York City

137 West 38th Street

CASALS EXCITES THROG WITH HIS PYROTECHNICS

Spanish 'Cellist Over-Emphasizes Virtuosity in His Recital, but Later Warms Manner

The popular desire for musical fireworks from an adored virtuoso would account for much of the wild enthusiasm that followed every movement of Pablo Casals's bow at his Aeolian Hall recital on Saturday afternoon, March 6, but it did not justify all of it. For, while it goes without saying that Mr. Casals's playing was set apart in its mastery of technique, in its impeccable taste, in the purity of its intonation and in the calm poisedness of it, it left one otherwise cold. There was little warmth or variety in tone-coloring, and little that was either smooth or sweet in tone, especially in the first part of the program. Technique, even using the word in its very broadest sense, is nowadays a *sine qua non*; but one had hoped for much more than a remarkable demonstration of virtuosity from the great Spanish player. In his utter detachment from his audience, however, a detachment so great as to border on indifference, Mr. Casals seemed to leave out of account, somehow, that he could appeal to so much more in them than a mere capacity for astonishment at his achievements.

Needless to say, the Locatelli Sonata in D delighted, with its sparkling shower of brilliant cadenzas in the last movement. "Icily regular, splendidly null" was the Bach Suite in G; but Bach's Arioso, later on, sang its way through with an increase of tonal beauty. Godowsky's "Larghetto Lamentoso" droned rather than lamented. When, however, Mr. Casals reached the "Variations Symphoniques" of Boëllman, that display piece dear to the 'cellist heart, he released the most beautiful, most appealing and most human playing of his afternoon. Now he added fire to his command of resource; now his tone danced forth with smoothness instead of with the rasping dryness of the first numbers; and there were bits of beautiful tone that made one long for more of this player in his later program-manner. When we left, the rush to the stage had begun, and the encore-playing was in full swing.

Nicolai Schneer's accompaniments were admirable; delicate and beautiful.

C. P.

Symphony Program for Young People

Lucy Gates was the soloist at the Concert for Young People given on March 6 at Carnegie Hall by the New York Symphony Society. An Aria from "Il Re Pastore" and the "Bell Song" from

"Lakmé" comprised Miss Gates's offerings. In both, especially when the natural range of her voice is not outraged, Miss Gates gave moments of the loveliest *bel canto*. The number by Mozart especially recommended itself to her musical understanding. Her numbers on Saturday were occasions for much applause by a large audience. For his symphonic offerings Mr. Damrosch laid stress on the percussion instruments of the ensemble. To this end he gave his usual talk and a program including two numbers from the Saint-Saëns "Henry VIII" Suite, the Andante from Haydn's "Surprise" Symphony, Von Blon's "Whispering of the Flowers" and Meyerbeer's March from "Prophète." A xylophone solo by Herbert was presented by S. Borodkin, and was greeted with much applause. F. G.

CARMEN PASCOVA'S RECITAL

Australian Mezzo-Soprano Appears Before Aeolian Hall Audience

Carmen Pascova, an Australian mezzo-soprano, who has sung in opera as well as concert in her native land, gave a recital in Aeolian Hall on Wednesday afternoon of last week. Her program was of unusual merit and included a half dozen mastersongs of Beethoven, Franz, Schumann and Brahms, in addition to the usual Russian and French numbers. Her American group included A. Walter Kramer's "Last Hour" and two interesting new songs, "The Garden" and "Visions," by Howard Barlow.

Mme. Pascova has a voice of considerable substance but a very faulty technique. Except on one or two tones of the upper register, she lacks concentration and power. Her singing is marred, moreover, by an almost continual breathiness. Few amends were discoverable in her interpretative capacity, which seemed decidedly limited and quite failed to encompass the message of such songs as Franz's "Im Herbst," Schumann's "Nussbaum" or Brahms's "Immer leiser wird mein Schlummer." H. F. P.

Hugo Boucek to Manage Mana-Zucca

Mana-Zucca, composer-pianist, is announced by the management of Hugo Boucek for concert engagements for the remainder of this season and next.

SAN FRANCISCO, CAL.—The series of historical piano recitals by Tina Lerner closed lately with an interesting program. Miss Lerner's popularity was proven by the abundant applause. The recitals have been given under the management of Jessica Colbert.

CHICAGO WOMEN DEMAND THEIR OPERA IN ENGLISH

Club Opens Campaign for Use of Vernacular—Cite Clearness of Vaudeville Enunciation

CHICAGO, March 6.—The American speech committee of the Chicago Woman's Club has started a city and state wide movement to bring Chicago modern opera in English.

The following resolution has been placed in circulation by the committee: "Resolved, that we join with the American speech committee of the Chicago Woman's Club in expressing to the Chicago Grand Opera Association our desire that the modern opera shall be given in English in Chicago, and to that end suitable librettos of literary merit shall be prepared and singers who are capable of appearing in all-star casts shall be trained to enunciate distinctly in English."

A bulletin issued by the committee, to show how singers can be trained to enunciate, uses the vaudeville stage as an example which the opera singers should seek to equal. "A vaudeville audience demands to know what is going on. A singer who mumbles does not last long in public favor," says the bulletin.

It is understood that the Chicago Opera Association will give three or four Wagner operas in English next season.

John Finnegan Sings with Paulist Choir in Dayton, Ohio

DAYTON, OHIO, March 2.—A strong impression was made in Dayton by John Finnegan, tenor, who appeared as the soloist with the Paulist Choir at Memorial Hall. Mr. Finnegan scored a pronounced success with the aria from "La Bohème," which displayed to the full both his voice and artistry. He was accompanied by Anne Wolcott.

Stransky Forces Play in Pittsfield

PITTSFIELD, MASS., March 1.—Under the auspices of the Choral Art Society, the New York Philharmonic Orchestra, Josef Stransky, conductor, recently gave a concert at the Colonial Theater with Ruth Deyo, pianist, as soloist. Miss Deyo offered the Tchaikovsky Concerto, and the orchestra was heard in works of Rachmaninoff and Beethoven. W. E. C.

Letz Quartet Scores in St. Louis

ST. LOUIS, Mo., March 1.—The Letz Quartet made a fine impression here on Saturday evening, Feb. 28, at Sheldon

Auditorium, Hans Letz and his associates, Sandor Harmati, Edward Kreiner and Percy Such, 'cellist, distinguishing themselves in program of interesting works. They opened with the Beethoven Quartet in F Minor, Op. 95, and then performed the Variations on "Death and the Maiden" from Schubert's Quartet in D Minor. Kreisler's Quartet in A Minor, introduced to the public last season by this organization, was the final number and the players were received with acclaim in it by the audience.

LANGENHAN IN WISCONSIN

Soprano Earns Commendation in Recital in Stoughton

STOUGHTON, WIS., March 1.—Christine Langenhan, the dramatic soprano, was received with remarkable enthusiasm in her recital here at the Auditorium. Miss Langenhan is an emotional singer, possessing a voice of wide range and good quality. She opened her program with a group of religious songs by Handel, followed by a group of songs by American composers, Hyde, Kramer, Cadman and Hageman, and gave encores. These were followed by the aria "Ritorna Vincitor" and three French songs.

This versatile artist sung further a number of songs written by Norwegian composers and in them won a decided success. The audience insisted on encores. Stoughton, which has a large Norwegian population, was more than delighted with this group. Her last group was like the second, namely, songs of sentiment by American composers. Miss Andersen's work as accompanist deserves commendation.

TORONTO, CAN.—The Hambourg Trio, consisting of Jan Hambourg, violinist; Boris Hambourg, 'cellist, and Albert Garcia Guerrer, pianist, supplied the program for the recent I. O. D. E. concert. Dr. Ernest MacMillan gave an organ recital at the Canadian Academy of Music on Feb. 21. It was the fourth of a series of recitals given by this artist in connection with the Academy musical art course.

MARTINS FERRY, OHIO.—A students' recital was given recently in the Board of Trade rooms by the pupils of Kathleen Wood and Helen Virtue. Those appearing on the program were: Bertha Metzgar, Elspeth Stanton, Irene McDanel, Lucile Schaffer, Esther Bell, Katherine McCleary, Elizabeth Byron, Katherine McDaniels, Wilma Breitenstein, Margaret Patterson, Mildred Darrah, Virginia Helling, Goldie Latham, Nell Marie Breitenstein, Helen Armstrong and Helen Thompson.

MUSICIANS' DIRECTORY

The American Institute of Applied Music

Thirty-third Season
212 West 59th Street, New York City
Tel. Circle 5329

H. RAWLINS BAKER

PIANOFORTE INSTRUCTION
52 East 77th St., New York

JOHANN BERTHELSSEN

Teacher of Singing and Opera
Studios 223 Riverside Drive, New York
Telephone, Riverside 1839

MAY LAIRD BROWN—Lyric Diction

Correct Pronunciation—Distinct Enunciation
Italian—French—Spanish—English
1 W. 89th St., New York Tel., Riverside 2605

GIUSEPPE CAMPANARI, Baritone

TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

Mme. KATHRYN CARYLNA

TEACHER OF SINGING
Defects of tone production eradicated. French and Italian Lyric Diction. 287 West 86th St., N. Y.
Phone, 5910 Schuyler.

ERNEST CARTER

COMPOSER—CONDUCTOR
Address: 150 West 58th St., New York

ETHEL CAVE-COLE

Accompanist and Ensemble Player
Teacher of Singing and Coach
57 West 58th St., New York Plaza 2450

MARGUERITE CHALLET

Accompanist—COACH in French Repertoire
35 West 92nd Street. Phone: Riverside 1363

REBECCA CLARKE

VIOLA SOLOIST
Lessons in Viola, Harmony and Ensemble
Address care Musical America

MR. AND MRS. ROSS DAVID

VOICE PRODUCTION AND REPERTOIRE
1013 Carnegie Hall
New York City

PAUL DUFALT, Tenor

Now on Transcontinental Tour of Canada from
Halifax to Vancouver
Pers. Address: St. Helene de Bagot, Canada, P.Q.

JOHN WARREN ERB CONDUCTOR—COACH—ACCOMPANIST

Tel. Columbus 2848
Address: 241 West 72d St., New York

ROBERT SAMUEL FLAGLER

ORGANIST—PIANIST—ACCOMPANIST
INSTRUCTION—CLASSES IN HARMONY
Studio: 827 Carnegie Hall, New York
Thursday and Friday Afternoons

WALTER HENRY HALL

PROFESSOR OF CHORAL MUSIC
Columbia University

VICTOR HARRIS

TEACHER OF SINGING in all its branches
THE BEAUFORT, 140 West 57th Street
Telephone, 3053 Columbus

MRS. J. HARRISON-IRVINE

Pianiste—Accompaniste—Voice Coaching
1013 Carnegie Hall, New York. Circle 1350

Lillian Miller HEMSTREET TEACHERS OF SINGING
50 West 67th St. Tel. Columbus 1405
Summer Classes
New York Studio and Woodstock, N. Y.

MARY HOWE

(Mrs. Edward O. Burton)
VERMONT'S FAMOUS SOPRANO
Vocal Instruction
246 Huntington Ave., Boston, Mass.

ARTHUR J. HUBBARD, Vocal Instruction

246 Huntington Avenue
BOSTON, MASS.

SERGEI KLIBANSKY, Teacher of Singing

8 years leading instructor Stern Conservatory, Berlin;
3 years Institute of Musical Art, N. Y.
Studios: 212 W. 59th St., New York

ISIDORE LUCKSTONE, Teacher of Singing

53 West 86th St., New York
Telephone 7493 Schuyler

MAE D. MILLER

TEACHER OF SINGING
Voice Placement—Diction—Interpretation
STUDIO: 819 CARNEGIE HALL, NEW YORK

LAURA E. MORRILL

VOICE PRODUCTION AND REPERTOIRE
148 West 72nd Street, New York
Telephone Columbus 2118

MAUD MORGAN,

Harp Soloist

CONCERTS—INSTRUCTION
(Teaching Children a Specialty)
216 W. 56th St. Phone Circle 1505

EDMUND J. MYER, Voice

703 Carnegie Hall, New York Circle 1350
SUMMER TERM IN SEATTLE
Teacher of Theo. Karle

MME. NIESSEN-STONE

Mezzo Contralto, formerly Metropolitan Opera Co.
Nine years with Institute of Musical Art.
Studio: 50 West 67th St. Tel. 1405 Col.
Mg't Annie Friedberg, 1425 Broadway

MARGUERITE ROBERTSON, Diction

EUPHONIOUS ENGLISH DICTION
Special attention to the elimination of foreign accents
and provincialisms: Studio 53 West 81st Street.
By appointment only Phone Schuyler 4827

FRANCIS ROGERS

CONCERT BARITONE
Teacher of Singing
Studio 144 East 62nd St., New York

RODNEY SAYLOR

CONCERT ACCOMPANIST AND COACH
Studio: 2231 Broadway, New York
Phone: Schuyler 4075. Home Phone: Waverly 2650

HENRY F. SEIBERT

CONCERT ORGANIST AND CONDUCTOR.
Organist and Choirmaster, Trinity Church,
Reading, Pennsylvania. Conductor, Reading
Choral Society.

THE SITTIG TRIO VIOLIN, 'CELLO AND PIANO

RECITALS, CLUBS, MUSICALES, ETC.
Fred V. Sittig, Teacher of Piano and Accompanist.
167 West 80th St., N. Y. Phone Schuyler 9520

MRS. FREDERIC H. SNYDER

VOICE TEACHER
Authorized teacher of the Vanini Method.
Permanent Studio: Nevada Apts.
2025 Broadway, 70th St. Tel. Columbus 6441

ANNA RUZENA SPROTTE

SCHOOL OF VOCAL ART
LOS ANGELES, CAL. 400-401 Blanchard Bldg.

BERTHE VANDEN BERG—GOBUS

Accompanist—Ensemble Player—Coach
Late with Manhattan Opera Company and Pavlowa
3647 Broadway, New York Phone, Audubon 8110

CLAUDE WARFORD

COMPOSER—TEACHER OF SINGING
Metropolitan Opera House Bldg.
1425 Broadway Phone Bryant 1274

WILLIAM WYLIE, Tenor

OPERA—CONCERTS—ORATORIO
289 Fifth Avenue, New York City
Phone Madison Square 4897

NIKOLA ZAN Grand Opera Baritone (Prague Opera)

Pupil of Astillero, Italian exponent of the Lamperti method.
Studio: 125 E. 37th St., New York.
Phone Vanderbilt 7772.

Reduced Railroad Fares Music Supervisors' National Conference

Philadelphia, March 22-26, 1920

Important directions affecting conference members and dependent members of family purchasing one-way tickets costing twenty-five cents or more.

Purchase one way full fare tickets and secure "certificates," not "receipts." If your home station does not issue certificates get both your ticket and certificate at nearest certificate station designated by your ticket agent. Without this certificate secured when going ticket is purchased, no reduction is possible.

Deposit certificate at registration headquarters, Bellevue-Stratford Hotel, Philadelphia, immediately on arrival.

Validate certificate at Philadelphia railroad ticket office not later than March 31 for one-third fare return ticket over the same route by which you came.

(Signed) HOLLIS DANN,

President, Music Supervisors' National Conference.

WILMINGTON HAILS THE PHILADELPHIANS

Stokowski Concert Attracts a Large Audience—Russian Singers and Chorus

WILMINGTON, DEL., March 6.—The fourth concert of the present, or fifteenth, season of the Philadelphia Orchestra in Wilmington was made noteworthy by the appearance of Thaddeus Rich, concertmaster, and Anto Torello, first bass, in a concerto for violoncello and contrabass. Not only was the not unnatural curiosity of a large audience as to the appearance and general effect of these old instruments satisfied, but judging from the applause the tones produced were highly pleasing. The concerto was Lorenzini's.

From the concerto, Stokowski made a century leap to the "New World" Symphony of Dvorak. The orchestra played it most effectively. As an opening number Stokowski gave the "Oberon" Overture, performed with that smoothness and balance which has become traditional with the orchestra.

Wilmington long has been classed as a "dull town" on Sundays, but if such excellent entertainment as that afforded by the combination of the Russian Cathedral Quartet of New York in conjunction with the local Community Chorus shall be maintained, the city will be apt to become a musical mecca on the Sabbath for many miles around.

Owing to "blue laws" and strong-rooted local Sabbatarian notions, the chorus was obliged to dispose of tickets for the concert by offering them during the week to all comers at "whatever price they cared to give." The response was so gratifying as to arouse hope that such Sunday events will continue with increasing frequency.

The Community Chorus, augmented by members of the Orpheus Club, also of this city, and led by Harry Barnhart of New York, sang selections from "The Messiah," the "Holy City," a Russian boat song, the "Horn Solo" from Dvorak's "New World" Symphony and several hymns. "America, the Beautiful" was the concluding number. There also was an interlude of community singing, led by Mr. Barnhart. T. H.

TRIO CAPTURES PITTSBURGH

Elshuco Ensemble's Recital Is High Water Mark of Year

PITTSBURGH, PA., March 5.—The high water mark of a flood season of ensembles was reached this week when the Elshuco Trio came and presented a varied program. Willem Willeke we know of yore, and Elias Breeskin we were introduced to last week when he was here with Enrico Caruso, but Aurelio Giorni, pianist, was new and thrilling. As a pianist he is a personality to be conjured with while he dominated the trio he was subservient. The trio played Schubert, Lekeu, Volkmann and Arensky in a compelling way. At times they were

electric. The Art Society presented a large audience for a chamber music concert.

Mrs. James Stephen Martin did a rather unusual thing last week. She gave an evening in Carnegie Hall entitled "Racial Songs in Their Settings." They were interpreted by Emma Albert Dean, soprano, Elsa Staud Denton, contralto, Earl B. Collins, pianist, and Samuel G. Wagner, oboist. The costumes and settings were designed by Edward Melvin Harris. China was represented by songs by Crist and Carpentier. Persia had for her representatives, Bliss and Daniels, Greece was there with Charles Wakefield Cadman and East India had Bemberg and Rebikoff.

We have a week's respite and then the Chicago Opera Company breaks upon us in all its effulgent glory. That is one way to keep Lent. H. B. G.

Boston Symphony at Lawrence

LAWRENCE, MASS., March 5.—Under the local management of R. E. Sault, the Boston Symphony gave a concert on Sunday afternoon, Feb. 29, at the Colonial Theater. There was a capacity audience and from the moment the French conductor, Pierre Monteux, took his place, there was rapt attention. The program comprised the Tchaikovsky "Pathetic Symphony," Glazounoff's "Symphonic Poem," "Stenka Razin," and Grieg's "Peer Gynt," Suite No. 1. Spontaneous applause greeted the work of the orchestra. The soloist was Lily Meagher, soprano, said to be John McCormack's only pupil. Miss Meagher sang the aria "Hear Ye, Israel," from Mendelssohn's "Elijah" and scored a distinct personal triumph. A. L. M.

Votichenko and Assisting Artists in Washington Concert

WASHINGTON, D. C.—A novel and charming program was given by Sasha Votichenko, Russian composer and exponent of the tympanon, recently. Stirring numbers were played by Mr. Votichenko on the tympanon, ably accompanied by Baroness Alexandra de Markoff. The artist was assisted by the Russian Cathedral Quartet of New York in costume. Baroness de Markoff also played solos. W. H.

Edith Kingman's Tour Postponed

The tour of Edith Kingman, soprano, who was to have made her initial appearance in a leading comic opera rôle written especially for her, the opening performance of which was scheduled for March 15, at Ford's Theater, Baltimore, has been postponed. Her part required many changes and revisions of musical importance which made this postponement necessary.

Berta Rievère Received with Enthusiasm on Staten Island

Berta Rievère, soprano, gave a program of folk-songs before the Woman's Club of Staten Island on the afternoon of March 3. Miss Rievère sang several groups of old English and Irish songs and won her audience with her pleasing interpretations. She was so enthusiastically received that she was engaged to sing before the club next season.

THREE FEATURES IN RICHMOND'S WEEK

Garrison Recital, Performances by Creatore, and Mannes Program Well Received

RICHMOND, VA., March 6.—Richmond has had its share of coloratura sopranos this season, the third to make her appearance here being that charming artist, Mabel Garrison, assisted by Leata Hartley, the Virginia pianist, a native of Petersburg. Of course George Siemmon presided at the piano for his wife in his own incomparable way. Two factors tended to mar the concert, the first being the gravity and somewhat unvaried character of the program and second, that the house was very small, possibly due to the fact that the Creatore Grand Opera Company was filling the boards at one of the local theaters. Miss Garrison was superb in the singing of the aria from "Lucia," "Regnava nel Silenzio." The well-nigh faultless technique of her last appearance was still in evidence and her impeccable scale as limpid and ravishing as ever. A charming oasis in the tedium of the numbers was her piquant interpretation of the Lemarie-Pasternack "Vous dansez, Marquise" and it was worth waiting through the rest of the numbers to hear again the "Kom Kijra" so exquisitely given. Miss Hartley received a rousing reception from the audience, augmented by a crowd of her townspeople who journeyed over from nearby Petersburg to hear her. Mr. Siemmon went through the entire program without having recourse to the printed note.

Grand opera seldom comes our way and generally when it does it is not worth the price of admission. The reverse was true, however, of the Creatore Grand Opera Company, which held the stage of the Strand for two nights and a matinée recently. Mr. Creatore's offerings were "Aida," the double bill "Pagliacci" and "Cavalleria," and "Lucia." This talented conductor has surrounded himself with some rare operatic material and an orchestra of fine caliber. A magnificent baritone is Greek Evans, whose opulence of voice and superb poise and acting filled the rôles of Tonio and Amonasro with new life. Mr. Evans' singing of the famous Prologue was the finest delivery of that aria that this writer has heard. Another brilliant singer, and a fitting mate to Mr. Evans, was Ruth Miller who sang Lucia. Her "Mad Scene" was superb and brought

down the house. With the limited possibilities of the Strand, Mr. Creatore and his entire company accomplished a notable feat.

To complete the musical feast of the past two weeks, David and Clara Mannes cast the spell of their finished art upon the members of the Woman's Club and their guests. These great disciples of that choicest form of musical utterance are no strangers to a Richmond audience. To announce that they are to appear is to be assured of a packed house and a host of persons who feel that they are old friends. The musical offerings included sonatas of Beethoven and César Franck and shorter works of Gluck, Schumann, Debussy and Cecil Burleigh. The opening Sonata in F Major, Op. 24, of Beethoven, was given with that stately mode of expression which is always associated with the playing of the Manneses. Though read with finished technique and unassailable ensemble it did not appeal as did the shorter numbers, notably the aria from "Orpheus," "En Bateau," "Bird as Prophet" and the splendid Sonata in A Major of Franck's. G. W. J. Jr.

W. Henri Zay Presents Two Pupils in Recital

At the first of a series of monthly musicales, held in his New York studio on Feb. 27, W. Henri Zay presented two of his soprano pupils in a varied program before a large audience. Evelyn Chellborg of New Rochelle revealed a full round voice, while Dorothy Barney of Cleveland displayed much dramatic ability in songs of diverse mood. Mr. Zay played all accompaniments. At the forthcoming concert the vocal instructor will present six or more pupils, most of whom have already appeared before the public. Of interest also is the success of Iseult Morice in her recent London recital at Wigmore Hall, the program for which she prepared in New York with Mr. Zay.

Nikola Zan of Prague Opens Studio in New York

Nikola Zan, for three years leading baritone of the Prague Opera, and pupil of Astillero, the noted exponent of Lamperti's method in Milan, has joined the ranks of New York's vocal teachers, opening a studio in this city, where he has already a large enrolment.

Mary G. Fitzgerald, Australian singer, who arrived in this country last week on the *Baltic*, was married on Monday to John Clarke, who sings the tenor rôle in Messenger's "Monsieur Beaucaire" in New York. The bride, whose stage name is Ava Gerald, is a grandniece of Charles Dickens.

MR.
and
MRS.

BRUNO STEINDEL

CELLIST
AND
PIANIST

Available for Concerts and Recitals

Exclusive Management: WENDELL HEIGHTON, Auditorium Building, MINNEAPOLIS, MINN. Personal Address: 1229 Morse Ave., CHICAGO

R
O
S
A

VINELLO

DRAMATIC SOPRANO

Voice Placing — Operatic Repertoire
Studio: 147 Riverside Drive, New York
Phone Schuyler 9820

METROPOLITAN AUDIENCE HAILS RUSSIAN'S ART

**Rachmaninoff Is Guest Soloist Sunday—
Vera Curtis and Harrold Win
High Favor**

Rachmaninoff was the guest soloist at the Metropolitan Sunday night concert. He played the Liszt A Major Concerto with the orchestra, conducted by the skillful Richard Hageman, with great sweep and vitality. Later he played a group of solos and again the audience was intensely enthusiastic.

Vera Curtis sang the "Un bel di" aria from "Butterfly" and later a group headed by Rachmaninoff's "In the Steppe." Miss Curtis sang well and she was rewarded with a storm of applause after each offering.

Orville Harrold sang Rudolph's Narrative from "Bohème" and short numbers in his best style and, of course, captured the audience's fancy.

Not the least impressive part of the program was the playing of the splendid orchestra led by Mr. Hageman.

Musicians' Union to Make Campaign for Radical Salary Increase

For the purpose of effecting radical changes in the salaries and working conditions of musicians, a series of meetings has been arranged by the Musicians' Mutual Protective Union of New York, of which Samuel Finkelstein is president. At these meetings, which are

to be held each Monday, Thursday and Friday, committees are to be chosen for the purpose of discussing radical changes in the present wage scale. The demands of the musicians have already been printed and cover some 660 points, which include the conditions of all types of orchestral musicians, from those in vaudeville houses to grand opera orchestras.

New Woman's Chorus Organized

An organization was started in New York last week under the management of Mrs. Jean Whitcomb Fenn, known as the New York Woman's Choir. The choir is to consist of a number of unit choruses of thirty-six voices each, which will rehearse separately and, once in ten weeks, give a joint concert. There will also be a contest concert at which a prize will be given the unit which does the best singing. Individual voices showing especial promise will be given special instruction. Young women between the ages of seventeen and twenty-six, who are interested, may obtain further information from the director at the Hotel Prince George.

To Establish Large Summer Music School Near New York

It has been learned from a reliable source that plans are on foot to establish an important summer music school in the neighborhood of New York City during the coming summer. The plan is to invite as guest teachers the eminent teachers of the most important cities of

the United States. One of the largest and most beautiful schools on the Hudson will give its entire equipment to this venture and there will be accommodations for two hundred students. It is planned to invite the most celebrated artists available in the United States to preside over the various departments.

Godowsky and Diaz Are Soloists With Philharmonic at "Mail" Concert

Leopold Godowsky and Rafael Diaz were the soloists at the *Evening Mail* Concert on the evening of March 3 at Carnegie Hall. The Philharmonic Orchestra, under Josef Stransky, offered the Rimsky "Scheherazade" Suite, Dukas "Sorcerer's Apprentice" and the Ippolitoff-Ivanoff "Caucasian Sketches" with brilliancy and charm. Mr. Godowsky was in his element in the Tchaikovsky B Flat Minor Concerto. At the conclusion of his playing he received an ovation and was compelled to give an extra. Mr. Diaz sang the "Flower Song" from "Carmen" and created an excellent impression.

Capitol Theater Stages Opera in English with Excellent Results

Following the excellent production of "Cavalleria," the Capitol Theater last Sunday opened their new week's program with "Pagliacci" in English. Irene Williams was *Nedda*; Cesar Nesi, *Canio*; Raymond Hunter, *Tonio*; William Robyn, *Beppe*; Bertram Bailey, *Silvio*. The opera, abbreviated for the occasion, was staged by William G. Stewart. The per-

formance was excellent in many ways, and demonstrated that the Capitol Theater management is serious in its efforts to provide good music. The orchestra of the Capitol is unusually good. In addition to the Leoncavallo opera, a full-length motion-picture was given.

OKLAHOMA CITY, OKLA.—Vaile McIntyre, well known organist and director, who was stricken with paralysis in the fall, and whose life was despaired of, has regained the use of his limbs and it is thought he will soon be able to resume his work.

Choral Works for Pilgrim Tercentenary Celebrations

A. D. 1620-1920

JUST ISSUED

Hymn of the Pilgrims

A. D. 1620

By EDWARD MAC DOWELL
Poem by HERMANN HAGEDORN

EDITIONS FOR WOMEN'S VOICES,
MEN'S VOICES, MIXED VOICES
Each 12 cents

The Pilgrims

CANTATA FOR MIXED VOICES
By GEORGE W. CHADWICK
Poem by FELICIA HEMANS
Price 50 cents

IN THE PRESS

The Rock of Liberty

A PILGRIM ODE
Poem by ABBIE FARWELL BROWN
Music by
ROSSETTER G. COLE

One sample copy of the above will be sent
post-paid on receipt of 40c.

The Arthur P. Schmidt Co.

BOSTON NEW YORK
120 Boylston St. 8 W. 40th St.

IDELLE PATTERSON

SOPRANO

A Series of Successes During February
(10 RE-ENGAGEMENTS)



Photo by Apeda

- Feb. 1—Soloist, Zimro Ensemble, New Haven, Conn.
- Feb. 6—Friday Morning Musicale, New Orleans, La.
- Feb. 9—Recital, Natchitoches, La.
- Feb. 10—Recital, Hattiesburg, La.
- Feb. 13—Recital, Jacksonville, Fla.
- Feb. 16—Recital, Orlando Festival, Orlando, Fla.
- Feb. 17—Recital, Friday Musical Club, Tampa, Fla.
- Feb. 18—Recital, Miami, Fla.
- Feb. 20—Recital, Rock Hill, S. C.
- Feb. 24—Recital, Musical Club of Radford, Va.
- Feb. 25—Recital with Titta Ruffo, Met. Op. House, Phila., Pa.
- Feb. 27—Recital with Titta Ruffo and Arthur Rubinstein, Hotel Commodore, New York.
- March 12—Joint Recital with Max Rosen, Columbus, Ohio.

September, 1920, Especially Engaged Soloist, Lockport (N. Y.) Festival

Management: R. E. Johnston, 1451 Broadway Personal Address: 203 W. 81st St., N. Y.



Charles Hackett

METROPOLITAN TENOR
SINGS

"YESTERYEAR"

BY
BAINBRIDGE CRIST
On All His Programs

Published by
CARL FISCHER
BOSTON NEW YORK CHICAGO

TITO SCHIPA

Tenor Sensation

Exclusive Management
of the

Chicago Opera Association, Inc.

ROTHWELL TO CONDUCT STADIUM CONCERTS

Los Angeles Philharmonic Director Engaged for Summer Series at College of City of New York

Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra and well known in New York, has been engaged to conduct the New Symphony Orchestra of the Musicians' New Orchestra Society for ten weeks of concerts to be given this summer in the Lewisohn Stadium of the College of the City of New York. The concerts will begin about the middle of June and continue until September.

The concerts will be under the auspices of the Music League of the People's

Institute and a committee of men and women, among whom are Mmes. Winthrop Chanler, Newbold Le Roy Edgar, Charles Dana Gibson and Willard D. Straight; Messrs. T. Coleman du Pont, Lawrence Gilman, Adolph Lewisohn, Clarence H. Mackay, Edward F. Sander-son, Felix M. Warburg and John W. Frothingham.

In the seventy proposed concerts of the series approximately 150 soloists will be heard.

The Music Students' League, founded by C. W. Wagner and organized to arouse more interest in music study among children, will hold a meeting at the Effa Ellis Perfield studios in New York on the afternoon of March 20. The program will be given by pupils of several teachers. Mothers, teachers and students are cordially invited.

'CELLIST FROM URUGUAY MAKES NEW YORK DEBUT

Oscar Nicastro Applauded By Enthusiastic Compatriots at His Recital in Æolian Hall

With a considerable number of his compatriots adding their enthusiasm to a reception otherwise very cordial, Oscar Nicastro a 'cellist from Uruguay, via Italy, played an introductory program Monday afternoon, March 8, in Æolian Hall. His program, to which were added several extras including the ineluctable "Le Cygne" of Saint-Saëns, and "Elegie" of Massenet, included a sonata by Corelli, the Paganini-Becker "Tema con Variazioni" and small numbers by Fauré, Sarasate, Van Goens, Popper, Tartini, Kreisler, and Cui.

Mr. Nicastro's playing had much to commend it, but stirred mixed feelings. In cantilena his tone was full and warm, inclining toward sentimentality. In rapid passages it often lacked musical quality. His technique was facile, but not altogether sure. It had the virtue, or fault, according to the result, of fearlessness. Some numbers he played charmingly, others noisily. Particularly good was the Courante of the Corelli Sonata. The Fauré "Lamento" also had charm. There was beauty of tone, too, in the Tartini Cantabile, and the Saint-Saëns and Massenet encore numbers already mentioned.

The desire of so many 'cellists to use their instrument as if it were a violin seldom is conducive to satisfying tone. Mr. Nicastro's playing of Sarasate's "Zapateado" and Kreisler's "Liebesfreud," although it stirred lively applause because of the technical feats accomplished, was not an exception. It can be said of the entire program that it had intensity. Francis Moore played his usual admirable accompaniments.

O. T.

DEMAND WAGE INCREASE

Union Musicians Want 50 Per Cent Raise for Theatrical Work

A campaign for a general increase of fifty per cent in the wage scale of all musicians was begun on March 8, at the first of a series of meetings of the Musicians' Mutual Protective Union, Local 310, of which Samuel Finkelstein is president. The meetings are to be held three times a week and at them the musicians are to discuss some 660 changes in the conditions of musicians' work. The list of demands has already been placed in the hands of theater owners and orchestral managers, and covers all grades of players. Among other demands is that but one rehearsal be given free, weekly, and \$2.00 an hour be paid for overtime for theater orchestras.

University of North Carolina Active In Music Extension Work

CHAPEL HILL, N. C., March 3—Under the direction of Paul John Weaver, Frederick H. Koch and Thomas J. Browne of the University of North Carolina, extension work in community music of all kinds has been carried on with great success throughout the state. Mr. Weaver, who is a pupil of P. W. Dykema of the University of Wisconsin, has been lecturing on community music, sings, chorus, besides giving organ recitals and piano lecture-recitals.

HUTCHINSON, KAN.—Vic Baer, a workman at the local soda ash works, sailed May 8, for Italy to study singing and prepare himself for grand opera. The foreman of the plant, who was himself a musician, heard Baer singing one day at his work and, realizing that the voice was a fine one, induced Baer to begin training it. Much progress was made, and recently a benefit concert was given to raise funds to help him get a more thorough musical education abroad.

WASHINGTON, D. C.—The Capital City was thoroughly stirred when the Paulist Choristers, led by Father Finn, filled the National Theater recently with their wonderful singing of old sacred music. John Finnegan, tenor, received an ovation for the aria, "Che Gelida Manina" and incidental solos. Thomas Coates and Billy Probst were heartily received as boy soloists. Anne Walcott presided at the piano.

OKLAHOMA CITY, OKLA.—The music department of Sorosis Club entertained the four other departments recently at the home of Mrs. J. A. Holmboe. The program was under the direction of Mrs. Cary Townsend.

Edgar Schofield Sings in New York

Edgar Schofield, American baritone, recently concluded a busy week of activities with appearances at the DeWitt Clinton High School, New York, under the auspices of the Globe Music Club and at a benefit concert for the Soldiers' Hospital. In addition he sang at two services at St. Bartholomew's Church and at the Pilgrims Church, Brooklyn, in "Judas Maccabaeus." Mr. Schofield also created a favorable impression as soloist at the Stamford, Conn., Woman's Club on March 3, and is booked to appear at the Alumni Concert of Staten Island on March 11.

Trio in Muskogee, Okla.

MUSKOGEE, OKLA., March 8.—The two concerts presented in the ballroom of the Seren Hotel by Florence Otis, soprano, Florence Austin, violinist, and Josef Martin, pianist, were heartily enjoyed. Miss Otis completely charmed with her lovely voice and charming presence. Miss Austin has broadened in her tone, technique and style since her last appearance here. Mr. Martin's playing was warmly greeted. L. C. S.

Florence Ferrell Opens New York Studio

Florence Ferrell, recently returned to New York, has opened up her new studio at West 76th Street. In conjunction with her accompanist, Edith Henry, the soprano is spending the greater part of her time coaching with Karl Breneman.

The Russian Symphony with Emma Roberts, contralto, as soloist, will furnish the last concert in the Chromatic Series in Troy, N. Y., on April 22. This will make the fifth orchestral appearance scheduled for Miss Roberts during March and April, as she is also engaged with the Philadelphia Orchestra in Philadelphia, with the New York Philharmonic Orchestra in Cleveland and with the Cleveland Orchestra at the Oberlin (O.) Festival.

SAN FRANCISCO, CAL.—A Valentine Day program was given by the Pacific Musical Society, several children appearing in interesting numbers. The tenth anniversary of the club was celebrated at the St. Francis Hotel recently, the program being given by Alexander Saslavsky, violin; Otto King, cello; Ada Clement and Marie Sloss, piano.

MOUNDSVILLE, W. VA.—A concert was given at the First Presbyterian Church recently by David Daniels, violinist, a pupil of Fritz Kreisler. Appearing also on the program were Mrs. Karl Dix, Gladys Stewart and W. T. Beam, vocalists. Nellie Showacre is director of the choir and Mary Kimple, organist.

The Cleveland Symphony will be the fifth orchestra that Marguerite Namara has sung with this season. She is appearing as soloist with Mr. Sokoloff's organization on March 13 and 15 singing Debussy's aria of *Lia* from "L'Enfant Prodigue" and a group of three songs by Massenet, Debussy and Grieg.

Anna Case, after a successful concert season in the United States, will sail for England, May 1, and will make her London debut in Queen's Hall on May 20.

BUSH & LANE



PIANO built according to scientific principles, especially for musical people, who naturally expect an instrument to yield perfect service in musical quality and wear. Bush & Lane Grands and Uprights are thoroughly qualified to meet all requirements of home, school, studio or other use where the highest degree of service is desired.

BUSH & LANE PIANO CO.

Makers of Bush & Lane Pianos and the famous Cecilian Player-Piano

HOLLAND

MICHIGAN

BLANCHE GOODE PIANIST

New York Herald—

"Miss Goode played with considerable understanding and a masterful grasp of piano technique."

Chicago American, January 25, 1917—

"There is evidence of elegance and a distinction of touch. Especially good is the color of her tone in mezzaforte work."

Personal Representative

GRETCHEN DICK, 1400 Broadway, New York
KNABE PIANO



KEMP STILLINGS VIOLINIST

Studio: 937 Madison Avenue, New York
Phone: Rhinelander 613

**CARMINE
FABRIZIO**
Violinist

Personal Management
ELBERT A. WICKES
441-2-3 Little Bldg.
BOSTON

**MME.
MINNA
KAUFMANN**
VOICE

Carnegie Hall 601-602
New York City
Phone Circle 1350
Secretary—J. CARTALL



HUNTINGTON, W. VA.—Under the direction of Edwin M. Steckel, an "Old Tyme Synge" was given recently at the First Presbyterian Church.

BANGOR, ME.—Mr. and Mrs. Alton E. Robinson, both members of the Bangor Symphony, are receiving congratulations on the birth of a daughter.

MERIDEN, CONN.—James C. Morton, tenor, assisted by Anita Griswold, soprano, and Florence Vilain, contralto, was heard in concert recently at St. Paul's Church.

URBANA, ILL.—The St. Louis Symphony, Max Zach, conductor, recently gave a concert in the auditorium of the University of Illinois. H. Max Steindell, cellist, was soloist.

CLEAR LAKE, IA.—A community "sing" in which the general public was invited to take part was given here in observance of National Song Week. It was under the direction of Lette Keerl.

SALINA, KAN.—Dona Crismon Gulley, contralto, and David Nyvall, Jr., were heard in recital at the Elks Club on the afternoon of Feb. 24, under the auspices of the Evening Music Club.

HOLYOKE, MASS.—Assisted by Margaret McKay, soprano, W. C. Hammond gave the last of a series of organ recitals in the Skinner Memorial Chapel on the evening of Feb. 22.

NEW YORK CITY.—At a meeting of the Pi Tau Kappa Club held recently at the studio of Florence McMillan, the program was offered by Mme. Alexis Godillot, soprano, and Walter Silbert, pianist.

FAYETTEVILLE, ARK.—David C. Hansard, violinist, was heard recently in recital at the University of Arkansas. He was accompanied by Henry Doughty Tovey, who is director of the School of Music.

WASHINGTON, D. C.—Hermann Hoffmann, violinist of the U. S. Marine Band, Louis Potter, pianist, and Mary Helen Howe, soprano, were soloists at a recent concert given at the Madison Hall Seminary.

WATERVILLE, ME.—Violin pupils of M. G. Cimbollek were recently heard in concert at the Elks' Hall. Those taking part were: Rita D'Nardi, Charles Pooler, Marion Stanley, Mr. Cimbollek and Frederic Roderic.

MERIDEN, CONN.—Stella Yeamans, contralto, who for three years has been soloist at the First Methodist Church, has resigned in order to assume a similar position in the South Congregational Church, New Britain, Conn.

ALBANY, N. Y.—Florence Jubb, of the music department of St. Agnes' School, gave a lecture recital, last week, assisted by Mrs. Mabel Davis Rockwell, soprano, of New York, and Sarah Neff, pianist. The subject was "Russian Composers."

COLUMBUS, OHIO.—At a recent concert given at the Deshler Hotel under the direction of Thomas Murray, the program was offered by William Cly, tenor; Edith Harrington, soprano; Cecilia Burke, violinist, and Jessie Crane, pianist.

MOLINE, ILL.—The "Walrus and the Carpenter" was presented by 375 pupils of the Sixth Grade of the public schools in January, and the operetta, "Little Almond Eyes," is now in process of preparation by high school organizations, to be given in April.

BANGOR, ME.—Recent meetings of the Schumann Club have been devoted to the study of the works of American composers. The programs have been offered by: Helen and Hester Donovan, Mary Pendergast, Dorothy Doe, Mrs. Hilliard Johnson, Lydia Adams, Isabel Weston and Anna Strickland.

BRISTOL, CONN.—Melvina Clow, daughter of Mrs. Percival M. Clow, was married recently to Harry Chauncey Atwood. Mrs. Atwood has been active in musical circles for several years and at the time of her marriage was soprano soloist at the Terryville Congregational Church.

SAVANNAH, GA.—At a recent meeting of the board of directors of the Savannah Music Club, Mrs. W. P. Bailey was elected president to succeed Col. A. R. Lawton. Eugenia Johnston was elected vice-president and Leslie P. Fowler, a well-known local tenor, one of the board of directors.

OKLAHOMA CITY, OKLA.—A musicale was given by the St. Cecilia Choral Society recently at the Hotel Huckins in honor of the City Federation of Women's Clubs. Besides the chorus, those taking part on the program were: Mrs. J. Martin Hill, Dorothy Roney, Mrs. Brady and Mrs. Slough.

ALBANY, N. Y.—Eleanor Payez of Brooklyn gave a lecture recital last week at the Academy of Holy Names under the auspices of the Harmonic Circle. Miss Payez gave a biographical and analytical sketch of the composer and played his B Flat Minor Sonata and Fantasie Impromptu in F Minor.

ALBANY, N. Y.—Margaret Dexter of Troy has been engaged as contralto soloist in the quartet choir of the Madison Avenue Reformed church, to succeed Mrs. Jean Newell Barrett. Miss Dexter is a graduate of the Emma Willard Conservatory of Music and a vocal pupil of S. Graham Nobbes of Troy.

ROANOKE, VA.—A large audience at Christ Episcopal Church heard H. A. Matthews' "The Conversion" by the choir of that church, under the direction of Gordon H. Baker. Solo parts were taken by Mrs. H. F. Kessler and Yvonne Noble, sopranos, E. M. Baker and Gordon H. Baker, tenors, and Ernest L. Franklin, baritone.

WASHINGTON, D. C.—The outstanding feature of the recent musical program of the Friday Morning Music Club was the Brahms D Minor Sonata, played by Herman Hoffmann of the U. S. Marine Band, with Louis Potter at the piano. A group of lighter compositions was also played by Mr. Hoffmann. Others taking part were Mme. Scudo-Ragland, pianist, and Mrs. Elizabeth W. Campanole, soprano.

WASHINGTON, D. C.—The second program of the series of musical evenings presented by the local chapter of the Mu Phi Epsilon was devoted chiefly to Spanish music, those taking part being Mrs. William T. Reed, contralto; Mrs. Margery Snyder, violinist; Mary Thompson, soprano; Charlotte Klein, pianist, and Chorrellis Dixon, who read an interesting paper on Spanish composers.

TACOMA, WASH.—Mrs. Frederick A. Rice, well-known soprano soloist, returned to Tacoma recently from extended concert and recital work in California. Prominent Tacoma teachers presenting pupils in largely attended recitals during January were David P. Nason, Mrs. Lillian B. Purdy, Bernice Relf, Clayton Johnson, Emily Thomas, Frederick Kloepper and Mrs. N. N. Hageness.

PORTLAND, ORE.—Edward Gerst, New York baritone, was heard at a recital in George Wilber Reed's studio recently. Mrs. Lilian Jeffries Petri appeared at the same recital and gave several piano groups and also played Mr. Gerst's accompaniments. Mr. Gerst will go on an extended recital tour of the United States next season. Two students of the Valair Conservatoire de Musique et Art Dramatique, Kathleen Jordan, violinist, and Margaret Jones, soprano, entertained the members of the Portland Realty Board at its weekly luncheon and were enthusiastically applauded.

ST. LOUIS, MO.—At the Statler ballroom a "musical tea" was given recently for the benefit of the St. Louis Children's Hospital. The participants were Mrs. Alice Widney Conant, soprano; Michel Gusikoff, violinist, and H. Max Steindell, cellist, who appeared individually in solo groups, and the two instrumentalists, with the assistance of Vernor E. Henschie at the piano, played a Trio by Haydn.

TACOMA, WASH.—Mrs. Mary Humphrey King, popular Tacoma soprano, was soloist at the monthly concert of the Ladies' Musical Club in Seattle, on Feb. 9. Mrs. Frederick R. Conway, soprano, and Frederick Kloepper, baritone, were the Tacoma soloists assisting at the mid-winter concert given on Feb. 10, by the Chehalis Choral Society, under the direction of Ferdinand Dunkley, Tacoma composer and conductor.

PORTLAND, ORE.—Mrs. Daisy Wood Hildreth of Seattle, composer of songs, was the guest of Mrs. Donald M. Spencer recently. Mrs. J. Curtis Simmons, soprano, and Mayme Helen Flynn, pianist, gave a concert program at the Men's Resort on Feb. 7. Mrs. Simmons and Miss Flynn give a great deal of their time and talent in promoting the love of good music by assisting and directing many musical events in the city.

CHARLES CITY, IA.—William Evans, organist for a number of years past of Grace Episcopal Church, Cedar Rapids, is to become a resident here and has opened a studio in Guild Hall. He will teach singing, piano and organ and will direct the choir of Grace Episcopal Church at this place. He is now training the choir for special Easter music. Prof. Evans left his music instruction and directing at Cedar Rapids to enlist in the army during the war and was in service two years.

KALAMAZOO, MICH.—The Musical Society recently held its seventh meeting of the season, presenting a program exclusively of the works of Grieg. Those offering the program were: Miss Stetson, Mrs. A. E. Curtenius, Mrs. C. V. Buttelman, Edna Van Brook, Mrs. Esther Rasmussen and Victoria McLaughlin. At the sixth meeting of the society, Henry Purmoni Eames delivered a lecture on "How to Listen to Music."

MOLINE, ILL.—Through the good work accomplished by Marie Margaret Heine-man, supervisor of music in the schools of Moline, that department has grown by leaps and bounds during the last year. Violin classes have been established in both grade and high schools by Mrs. Eugene Woodhams, who is meeting with a most gratifying response from a large group of students. Interest in music has been greatly stimulated by the appointment of Ina Dunlap in charge of classes in music appreciation.

MOLINE, ILL.—The Moline Ladies' Chorus, Eugene Woodhams, director, gave the first of the series of Lenten tea-musicals in the spacious Woodhams's Studios, on the evening of Feb. 24. This unique set of concerts in time promises to be one of the most interesting of the Lenten season's offerings. The chorus gave numbers by Elgar and Schumann and were most ably assisted by Mrs. Irving Toline, soprano; William Ward, baritone; H. V. Breach, violinist, and Mrs. Henry Horst, reader.

CANTON, OHIO.—The largest glee clubs in the history of the high schools here have just been organized, according to Mr. Strassner, music supervisor of the schools here. Also nearly every shop of considerable size here is to have organized bands or orchestras for the further interest of the members in their work, as the managers say. Mrs. Gail Watson Cable of Canton, violist, has resigned as violin instructor in Mt. Union Conservatory owing to her health, and will be replaced by Richard W. Oppenheim.

PORTLAND, ORE.—At a meeting of the Musicians' Club on Feb. 25, Bishop Walter Taylor Sumner urged a wider range of musical study and reading and a cultivation of character, without which the fullest development of one's musical talent is impossible. Harold Henry, pianist, who recently appeared here, is a personal friend of Bishop Sumner, who quoted him as saying that a soloist must practice and study early to counteract the emotional effects of playing under high pressure, to enable the soloist to retain his own poise.

JACKSON, TENN.—The MacDowell Club of this city presented Arne Oldberg and Carl Beecher in a two-piano recital on Feb. 6. A program composed of numbers by Bach, Mendelssohn, Tchaikovsky, Rachmaninoff and Arensky, as well as works by the two pianists, was presented in an artistic and musicianly fashion, and a large audience greeted it with much enthusiasm. The MacDowell Club had its regular meeting on Feb. 14, when a program was furnished by Hortense Hearn, contralto, and Harriet May Crenshaw, pianist.

LOUISVILLE, KY.—Music this week has been limited to two concerts by local artists, which were well patronized and thoroughly enjoyed. The first of these was given by Mme. Cara Sapin, contralto of the Louisville Conservatory, who sang last week at the auditorium of the Y. M. C. A. Mme. Sapin, always a great favorite here, has developed her natural gifts in a remarkable degree, and easily takes rank as one of the great contraltos of the day. Frederick Cowles, of the Conservatory, played accompaniments that had individuality and distinction.

MEMPHIS, TENN.—The seventh sacred concert at Goodwyn Institute, Feb. 22, under the auspices of the Chamber of Commerce, was given before a crowded house by the choir of the Jewish Temple, under the direction of Mrs. Sam Oppenheimer, organist. Barnaby's sacred idyl, "Rebekah" was sung by a chorus of thirty voices, supported by an orchestra. A number of interesting solos were given between the first and second parts, by some of Memphis's leading singers. The large audiences that fill the hall each Sunday afternoon prove the worth of these sacred concerts.

LOUISVILLE, KY.—Last week, at the First Christian Church, Raymond Rudy, one of the youngest musicians of the city, gave a well-balanced program of organ classics in a very artistic manner. This organ is one of the largest in the South, and its wonderful resources were fully brought out by the recitalist in numbers by Boellmann, Lemare, Guilman, Bach, Lemagne, Harker and Mendelssohn. Vocal numbers were contributed by Naomi Klerner, soprano, whose fine voice was made the more attractive by her careful enunciation and intelligent phrasing.

OKLAHOMA CITY, OKLA.—The projected MacDowell Club has at last been organized. At a meeting held recently at the residence of Mrs. Daniel Moore, the personnel of the various committees was arranged as follows: Membership, Mmes. Charles Hoopes, Joseph Huckins Jr., R. M. Howard, Walter Lybrand, and Prentiss Price; hospitality: Mmes. Richard Vose, Edward Davis, William Crane, Solomon Barth, Lea A. Riely, J. R. Thomas, and Frederick B. Owen; program: Mrs. G. W. Thacker, Mrs. Charles Edward Johnson, Mrs. L. T. Tryon, Fece Haubiel and Lillian Beecham.

MEMPHIS, TENN.—The Beethoven Club presented an interesting program on Feb. 21, being the postponed January monthly club concert. The committee appointed to arrange the program was Mrs. W. C. Early and Mrs. E. R. Barrow; Mrs. F. N. Gill, Mrs. J. C. Adler, Mrs. R. L. Brown and Mrs. Claud Tully were the vocalists and Thelma Wilcoxon and Mrs. W. C. Wilhoite gave piano solos. Mrs. A. R. McMahon and Miss Katherine McKeever played a violin duet. The program closed with a vocal quartet, Mrs. June Rudisill, soprano; Mrs. J. A. Scott, alto; Mr. Edward Hoffman, tenor, Mr. Erin Farley, baritone, Gladys Coulter, violin obligato. Mrs. McCoy, Mrs. Frank Sturm, Birdie Chamberlin and Mr. F. W. North were the accompanists.

PORTLAND, ORE.—The Vancouver Music Club chorus, which recently appeared in concert, is already beginning rehearsals for its next concert, under the direction of John Claire Monteith. This chorus, which is one of the active musical forces of that community, has the following members: Mrs. George B. Simpson, president; Alice Englesen, treasurer; Mrs. E. G. Ditlevsen, secretary; Mmes. John Peter, J. E. Biglow, R. W. Minkler, V. H. Limber, Chester Palmer, J. L. Stefan, O. H. Smith, Clement Scott, W. H. Taylor, Dale McMullen, J. J. Kimm, R. Schane, Frank Fletcher, John Intelkofer, C. A. Mills, C. W. Ryan, F. E. Morrill, Dan Steinhoff, John Spurgeon, John Wilkinson, Ida Bloomer, Jessie Kinkaid and Misses Jessie Leiser, Gwladys Keeney, Lurline Williams, Mary Kieffer, Dora Layton and Gertrude Pierce.

In MUSIC SCHOOLS and STUDIOS of N.Y.

Many artist-pupils of Frederick Haywood, director of the Haywood Institute and author of "Universal Song," are scheduled for various important appearances. The list includes Orville Harrold, who has won success in the title rôle of the recent "Parsifal" revival at the Metropolitan. Barbara Maurel, who will soon begin her spring tour, extending through a wide area. Lois Ewell, soprano, formerly of the Century Opera Company, who will appear in recital at Aeolian Hall on the afternoon of April 13. Leola Lucy, now on tour in Edison Tone-Test recitals. John Roche, baritone, who has been engaged to sing the lead in a musical play, the music of which has been written by Efrem Zimbalist. Mary Milburn, who scored in Herbert's "Angel Face" at the Knickerbocker Theater, has been engaged for a next season by the Dillingham management. J. Uly Woodside, baritone, has been engaged for a concert in Bloomfield, N. J., April 23. Thomas Fuson, tenor, and Ethel Wright Fuson, contralto, have been engaged as soloists with the Ossining, N. Y., High School Chorus in "The Rose Maiden." Reba Dal Ridge, mezzo-soprano, closed the Lockport, N. Y., Teachers' Association concert series in joint recital with Rudolph Polk, violinist. The demonstration of Mr. Haywood's Voice Culture Course for Classes, Universal Song on Jan. 12 at Buffalo, was attended by a large number of public school music supervisors representing a large part of Western New York State. At the same time, Mr. Haywood visited the voice culture classes in the Lockport, N. Y., High School, the first to adopt Universal Song. He demonstrated in Ithaca, N. Y., Feb. 2, East Orange, N. J., Feb. 7, and Elizabeth, N. J., March 1. A demonstration of Universal Song will be conducted by Mr. Haywood at the Supervisors' National Conference in Philadelphia on March 24.

Many pupils of Leo Braun, the New York vocal teacher, are appearing in various concerts, recitals and musical productions with marked success. Katherine Yates, a singer of unusual merit, who scored in the New York season of "Miss Millions," and who declined an offer to continue her engagement with that company in London because of her desire to remain with Mr. Braun for further instruction, opened on March 8 in Silvio Hein's comic opera, "The New Dictator," at the National Theater, Washington, D. C.

Leola Lucy is now on her second concert tour booked by the Edison Company;

Carmela Ponselle is preparing her recital program, which she expects to present in the early spring in Aeolian Hall; Emilie Lea, who was the principal in "Angel Face" during its New York engagement, continues in that capacity, on tour.

Others who are achieving distinction in various appearances include Finita de Soria, Yolanda Pressburg, Leonard Treilian, Nonette, Hazel Washburn, and Minerva Coverdale.

A recital of unusual interest was given in the Misses Patterson Home for Music and Art Students, New York, March 3. A diversified program of wide range was presented by Estelle Leask, soprano, an artist-pupil of Elizabeth Kelso Patterson, Lucile Collette, violinist, and Harry Horsfall, pianist. Miss Leask sang delightfully song groups of Italian, modern French and English composers. Her work reflected credit upon the excellent training she has received from Miss Patterson.

Miss Collette scored in works of Chopin, Brahms-Hochstein, Moszkowski-Sarasate, Hubay and Vieuxtemps. Mr. Horsfall, the sterling accompanist of the school, sustained the soloists admirably.

Marjorie Greiner, of Marlboro, N. Y., a pupil of Francis Rogers, has been engaged as solo soprano of the quartet at the Simpson M. E. Church of Brooklyn for the year, beginning May 1.

Edmund J. Myer, New York vocal teacher, presented several artist-pupils in recital in his Carnegie Hall studio on the evening of March 3. The program comprised English, French and Italian songs, all of which were given artistic interpretations. A demonstration of "automatic breathing" and breath control and diction proved an outstanding feature of the recital.

A recital in which Anton Civoru, New York vocal teacher, presented many talented singers, was given in the Hotel McAlpin Green Room on the evening of Feb. 29. The soloists, many of whom revealed voices of exceptional promise, included Byrd Meisner, Ruth Wertheim, Mae Holland, Rita Dolly Brenner, Ira Boria and Jeanette Kahan. Mr. Civoru was also heard in a group of works by Verdi, Paschalova and Meyer. He and Edith Romm were the efficient accompanists.

Several artist-pupils of Sergei Klubansky, New York vocal instructor, have scored significant successes in important

concerts recently. Betsy Lane Shepherd, in two appearances at the music festival in Orlando, Fla., Elsa Diemer, as soloist with the St. Louis Symphony, Lotta Madden, in a St. Louis concert and Ruth Lloyd Kinney, in a performance of Verdi's "Requiem" in Philadelphia, Feb. 17, and another concert in the Art Alliance, Philadelphia, Feb. 24. She will be heard in the same city again, March 25.

March engagements scheduled for Sudworth Frasier includes appearances in Buffalo, Baltimore, St. Louis and New London, Conn.

At the studio of Louis S. Stillman on Sunday afternoon, Feb. 29, a recital was given, presenting his pupils, Frances Friedman, Doris Levene, Celia Quartaro, Tillie Miller, Pink Furbeck, Rita Marx, Frank Gaebelin, Bernice Kazou-noff. Among the compositions heard were works by Beethoven, Mozart, Liszt, Chopin, Paderewski, Rachmaninoff, Debussy, MacDowell and Gabrilowitsch. A lecture was delivered by Maurice Halperson, the well known New York critic.

WORCESTER APPLAUDS TWO FAVORITE ARTISTS

McCormack Bids Farewell for Several Seasons, in Recital—Galli-Curci Draws Huge Audience

WORCESTER, MASS., March 2.—Mme. Amelita Galli-Curci last evening again sang her way into the hearts of Worcester music lovers. Appearing in Poli's Theater before an audience of fully 3,000, she repeated the sensational success that she scored on her initial visit to this city, a year ago. As on the previous occasion, her appearance last night was made under direction of Albert M. Steinert, manager of the Steinert Concerts. The prima donna's assisting artists were Manuel Berenguer, flautist, and Homer Samuels, pianist, whose work added much to the pleasing quality of the program. In addition to her voice, Mme. Galli-Curci's unaffected manner did its share in winning her listeners and holding their attention from the opening "Ave Maria," Gounod, to the final encore, "Home, Sweet Home," to which she played her own accompaniment.

A week ago John McCormack helped observe George Washington's birthday by giving a song recital, also in the big Poli Theater, under direction of Mr. Steinert. He was greeted by an audience that filled the great auditorium to overflowing, and had there been further space tickets could have been sold to hundreds more. The Irish tenor is always sure of a warm welcome in Worcester, and the fact that this was his last appearance for probably a couple of seasons, added to the interest in his coming.

A pleasing program was given in Mechanics Hall last evening by the Ladies' Philharmonic Orchestra of Boston, assisted by Helen Choate, soprano; Ruth Stickney, violinist, and Marion Jordan, flautist. The occasion was sponsored by the Worcester County Mechanics' Association, and was attended by a representative audience of nearly 1,000.

T. C. L.

Passed Away

Wilfred V. Oaten

CALGARY, MAN., March 8.—Succumbing to an attack of pneumonia, Wilfred V. Oaten, director of the Canadian Academy of Music, a prominent musician in the Middle West, and correspondent of MUSICAL AMERICA in Calgary, died on Feb. 15, aged thirty-two years. Mr. Oaten was one of the best known members of Calgary and Alberta musical circles, coming from Hamilton, Ont., ten years ago, to act as musical director of the Mount Royal College. For six years he occupied the position of choir master and organist of Central Methodist church, and assisted in the installation of the organ there. Two years ago he left this work and that at Mount Royal to take up his own particular line of work as director of the Canadian Academy of Music.

Arthur Beaupre

BANGOR, ME., March 1.—In the death of Arthur Beaupre, on Feb. 25, only son of Mr. and Mrs. Beaupre of this city, at the home of Dr. and Mrs. A. T. Sanden, in New Rochelle, N. Y., with whom he had made his home for a number of years, Bangor loses one of its most bril-

liant and gifted musicians. Mr. Beaupre was born in Bangor on Jan. 21, 1889. He early showed his musical gifts and his piano-playing became the marvel of friends and teachers, while he was but a child. Ill health alone cut him off from fame as a pianist. Mr. Beaupre studied with Rafael Joseffy, and M. Swarthout of New York. His first teacher was his mother. He then studied for a time with K. A. Ringwall, pianist, and also had some work on the organ with Abbie N. Garland of this city. He later took up piano with Frederick Mariner, who is associated here with Miss Gerland at the Bangor Piano School. In 1902 he appeared as soloist at the Maine Music Festival under the direction of W. R. Chapman, and at other big musical events of his home town. J. L. B.

Alfred H. Peabody

SALT LAKE CITY, March 8.—Alfred H. Peabody, organist of St. Mark's Cathedral, and conductor of the Orpheus Club, died recently of influenza, after two days' illness. His death, sudden and unexpected, is a great shock to the musical community, as well as to a host of other friends in Masonic, banking and mining circles. Prof. Peabody was one of the most enthusiastic musicians in this part of the country, where no other musician was better known or more respected. He took hold of the Orpheus Club when it needed an inspiring stimulus to bring it into active life, and brought the club up to a standard it never before reached. For years he officiated as organist at St. Mark's Episcopal Cathedral.

Z. S. H.

Gregory Kannerstein

PHILADELPHIA, March 1.—Gregory Kannerstein, pianist and composer, died of pneumonia at his home on Feb. 22. Mr. Kannerstein, who was thirty-six years old, and an instructor in the Zeckwer-Hahn Conservatory here, was taken ill two weeks ago, while at work on a new composition. Two years ago his violin-piano sonata was played in public, and received much praise. One of his latest works, "The Symphony of Death," is scheduled for production by the Philadelphia Orchestra this season.

Lois P. Junk

PORTLAND, ORE., March 1.—Mrs. Lois Peebles Junk, daughter of the late George A. Peebles, of Salem, died at her home in Chepek, Wis., this week, according to word received here. Mrs. Junk was well known in Salem musical circles and was the composer of several songs. She had planned to pursue her musical education in New York, but was prevented by illness.

N. J. C.

Mrs. Blanche Whipp

DENVER, COL., March 2.—This community was shocked to learn of the sudden death this morning of Mrs. Blanche Whipp, mother of Lawrence Whipp, well known Denver organist, and of the late Hartridge Whipp, concert baritone, this morning. Mrs. Whipp attended the Heifetz recital last evening, apparently in her usual good health. She was ill less than an hour. Mr. Whipp has the sympathy of hosts of friends.

J. C. W.

Victor W. Smith

TROY, N. Y., March 4.—Victor W. Smith of Troy died at a Gloversville hospital on March 3, after a brief illness. Mr. Smith was conductor of the Philharmonic Orchestra of Troy and an instructor of stringed instruments at the Troy Conservatory. He was for twenty years leader of the orchestra at the Leland Opera House. He was born in Troy fifty-eight years ago. He is survived by his wife. H.

Marguerite Wheeler

BOSTON, Feb. 7.—Marguerite Wheeler, pianist and music teacher, died at her home here on Feb. 6, from influenza. Miss Wheeler was a graduate of the New England Conservatory of Music and assistant to Professor Porter, of the conservatory.

Emil Adler

NEW HAVEN, March 10.—Emil Adler, well known for many years as a musician of this city, died here on Feb. 27. He was a member of the New Haven Symphony Orchestra.

Max Mayer

Max Mayer, for many years leader and owner of Mayer's Band and Orchestra of Brooklyn, died of influenza in that city, on Feb. 29, in his fifty-sixth year.

OLIVER DENTON

"This pianist's most valuable asset is his command of tone. He has an extended range of dynamics, from a most delicate pianissimo to a thundering fortissimo."—W. J. Henderson in N. Y. Sun.

"His reading had the seriousness, the elevation, the passion, the tenderness, the delicacy that the music demands of the performer."—Pitts Sanborn in N. Y. Globe.

"Mr. Denton is a pianist who combines a healthy appreciation of the emotional with a fine display of power. It is a consummation devoutly to be appreciated."—Grena Bennett in N. Y. American.

Stieff Piano

Management:

LOUDON CHARLTON
Carnegie Hall New York



IN THE MUSICAL NEWS OF THE DAY



ADA QUINTANA

Here is the Metropolitan Opera Company's six-year-old mascot. Little Miss Quintana will be remembered as one of the stars in "Zaza." Her popularity is such that Geraldine Farrar has become greatly interested in her and has offered to take her into the moving picture field.



ARTHUR NIKISCH

He will shortly celebrate his twenty-fifth jubilee as conductor, says a cable to the *New York Sun-Herald*. The great leader will direct the Berlin Philharmonic in the same program with which he began as its conductor.



—Photos by Keystone View Co.

TAMAKI MIURA

Here is the noted Japanese prima donna, photographed on the "Savoie." She sailed lately for France and will be heard in opera at Monte Carlo and in many cities of France and Italy. Miss Miura will return to America in the autumn.



EDUARDO GRANADOS,

Son of the Spanish composer who lost his life when the *Sussex* was sunk in the English Channel. He recently was given an opportunity to conduct the orchestra of the Metropolitan Opera Company. Mr. Granados is also a pianist.

CATHOLICS TO HOLD GREGORIAN FESTIVAL

International Congress Will Be Staged at St. Patrick's Next June

An International Gregorian Congress is to be held at St. Patrick's Cathedral, New York, from June 1 to June 3, according to an announcement issued by the Pontifical Institute of Sacred Music. The last congress was held last year at Lourdes and various similar congresses have been held in other European centers.

Dom Mocquereau, a famous authority on the Gregorian Chant, is to come from Quarr Abbey, England, to be principal director of the congress, while Joseph Bonnet, from St. Eustache, Paris, is to be the grand organist. During the three days there will be a pontifical mass in the morning, vesper services in the late afternoon, and compline in the evening. The entire congregation, consisting of 5,000 children the first day, and the same number of adults each of the other days, will sing the ordinary parts of the three services. Cathedral and parish choirs are invited to participate, and all will rehearse on May 30 and 31 under the general director. An official book has been prepared by J. Fischer & Bro. which contains everything to be sung at the services.

Selected choirs will give the proper parts of each service from the chancel, and many choirs from a distance have

already signified their intention of assisting. A large contingent from the Baltimore Seminary, under Monsignor Manzetti, will take part, and also give at least one public recital at Cathedral Hall, which Archbishop Hayes has formally loaned for such demonstrations. The choir of men and boys from St. Matthew's, Washington, D. C., will also attend. In addition to the church services there will be demonstrations of the Ward Method of singing by large choirs of children, while several singing societies have already made tentative arrangements for at least one appearance. There will be lectures on church music, also exhibitions of church decorations, architecture, etc.

At all the services nothing but the Gregorian Chant will be used, but the various recitals will be of polyphony and other permissible forms of music. The auxiliary committee, John Agar, chairman, to the Pontifical Institute of Sacred Music, and the Society of St. Gregory, the Rev. Dr. Dyer, president, are the sole managers of the affair, the two secretaries respectively being Mrs. Justine Ward and Nicola A. Montani.

Archbishop Hayes will open the congress, which will be brought to a conclusion on June 3 with a solemn pontifical mass and procession.

Arthur Middleton Resumes Tour

Arthur Middleton, the baritone, has recovered from a recent attack of influenza and has resumed his concert activities. During the coming month Mr. Middleton will be heard in Akron, Ohio; Indianapolis, Ind.; Clarksburg, W. Va.; Buffalo, N. Y.; Springfield, Ill.; Chicago, Appleton, Wis.; Fitchburg, Mass., and Greensburg, Mass.

LAW WOULD FORBID STANDEES AT OPERA

Congress Considers Measure Which Prohibit Standing at Any Musical Performance

WASHINGTON, D. C., March 10.—Although intended to be applied to theaters and opera houses in the District of Columbia only, a bill introduced in the House by Representative Loren Wheeler of Chicago, may be taken as the forerunner of similar measures which may possibly be put in force throughout the country.

The bill, which is now in the hands of the House Committee on the District of Columbia, if it becomes law, will prevent the sale of tickets for any "concert, musical entertainment or theatrical performance" where a seat is not provided for each ticket sold. In other words, tickets may not be sold for standing room.

Washington theatrical managers are bitterly opposed to the enactment of the bill, and are already taking steps to fight it.

The bill provides "That no person owning, managing, or conducting any theater or any performance, lecture, or exhibition in any theater shall sell, give, distribute, or make any charge for any ticket for any seat for any public performance, lecture, or exhibition in such theater or the privilege of admission thereto, or permit the entrance of any person to any public performance, lecture, or exhibition therein in excess of the seating capacity of such theater, whenever he knows or has reason to believe that the seating capacity of the theater for such performance, lecture, or exhibition is exhausted, or in the case of a theater giving a continuous performance, lecture, or exhibition, that no seat is available at the time when such sale, gift, distribution, or charge is made or permission to enter is granted."

A heavy fine is provided for violation of the law. A. T. M.

ST. MARY-OF-THE-WOODS, IND.—The Paulist Choir, under the direction of Father Finn, gave a fine program here recently. The audience of college and academy students and visitors from neighboring cities taxed the conservatory auditorium to its utmost. John Finnegan, tenor, was the principal soloist.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos Manufactured by

PAUL G. MEHLIN & SONS

Warerooms 4 East 43rd St., New York

Send for Illustrated Art Catalogue

KURTZMANN Pianos

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers, 526-536 Niagara Street BUFFALO, N. Y.

BUSH & LANE

Pianos and Player Pianos

Artistic in tone and design

Bush & Lane Piano Co.

Holland, Mich.

WEAVER PIANOS

AN ARTISTIC TRIUMPH

WEAVER PIANO COMPANY, YORK, PA.